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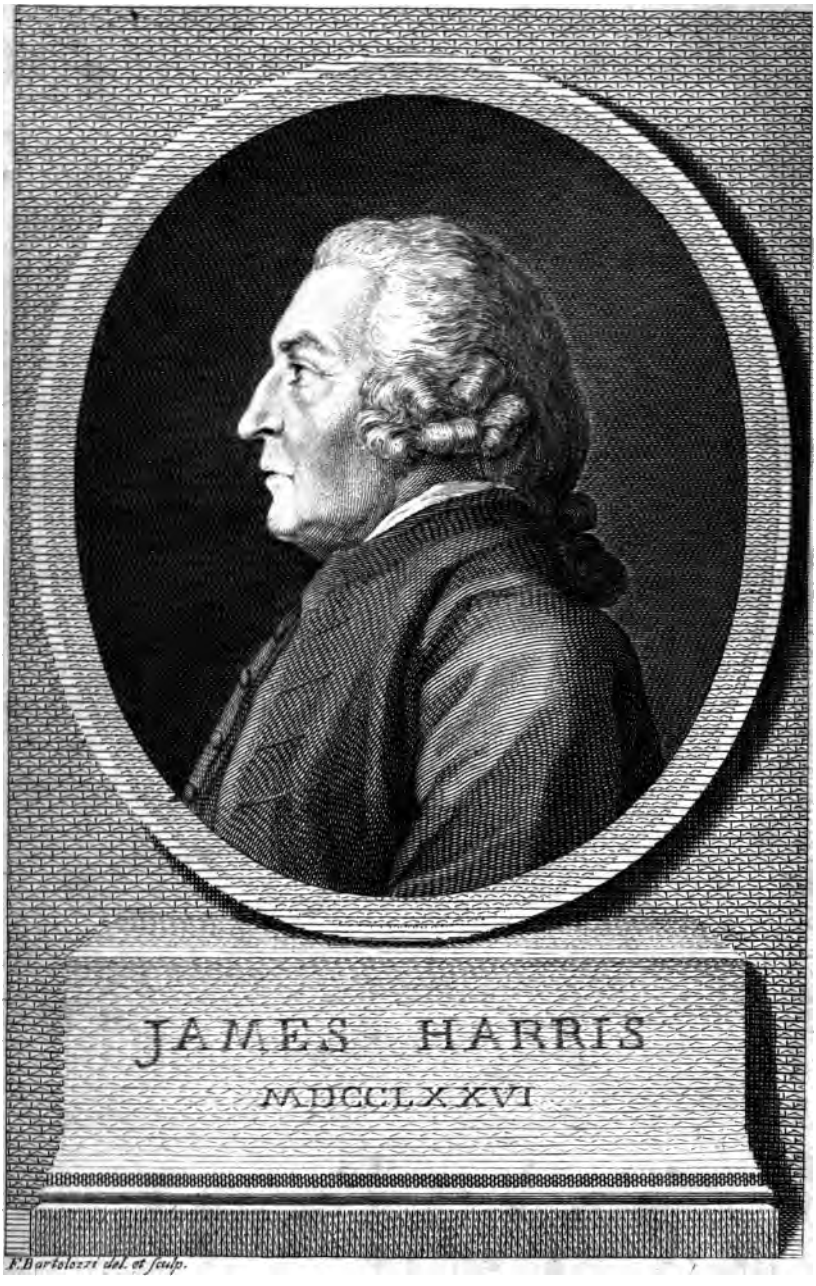
JAMES HARRIS
MDCCLXXVI
F. Bartolozzi del. et sculp.

PHILOLOGICAL INQUIRIES

IN

THREE PARTS

BY

JAMES HARRIS ESQ.

PART I. AND II.

LONDON,

Printed for C. NOURSE, in the Strand.

MDCCLXXXI.

ADVERTISEMENT.

AS the following Treatiſe was thought too large for one *Volume, it has been divided into* two *Volumes, one of which contains* the Firſt *and* Second Parts *of the Treatiſe; the other,* its Third Part.

The Numeration of the Pages is not changed, but carried on the ſame *thro'* both *Volumes. To this Numeration the Index correſponds; and in it the Capital,* A, *ſtanding before a Number, denotes* the former *Volume; the Capital,* B, *in the ſame place, denotes* the latter *Volume,*

TO THE

READER.

THE two Volumes which now appear were entirely printed before the learned and reſpectable Author of them died*, and were by him deſigned for publication in the courſe of this ſpring. Sir JAMES HARRIS, who has for ſome years reſided in a public character at the Court of Peterſburgh, on being appriſed of theſe circumſtances, ſignified his deſire, that as ſoon as the Engravings which accompany theſe Volumes ſhould be finiſhed, they might be given to the world in the moſt exact conformity to his Father's intentions. In compliance with Sir JAMES HARRIS's deſire, they are now preſented to the Public.

The Frontiſpiece to the ſecond Volume was deſigned by Mr. STUART, to whoſe

* December 22d, 1780, Ann. Æt. 72.

well-

well-known ingenuity and taſte Mr. HARRIS's former works have been indebted for their very elegant decorations. The Back-ground, or Scene of the Picture, is the Peribolus, or Wall, which encloſes a Gymnaſium, and the Portal thro' which you paſs into it. On each ſide of the Portal is a Statue placed in a Niche; one of them repreſents Mercury, the other Hercules. Two Youths approach the Gymnaſium, and a Philoſopher who attends them is ſpeaking to them before they enter. Over the Wall are ſeen the tops of Trees with which the Gymnaſium is planted. For the paſſages to which the Frontiſpiece refers, ſee pages 264 and 268.

The Engraving which is placed at page 542 of the ſecond Volume was made from an Impreſſion in Sulphur of a Gem, probably an antique Gem, which Impreſſion was given to Mr. HARRIS by Mr. HOARE of Bath. Its correſpondence in moſt

moſt particulars with the figure of Hercules deſcribed by Nicetas, and mentioned in pages 306, 307, induced Mr. HARRIS to imagine that it might poſſibly be ſome copy or memorial of that figure, for which reaſon he thought an engraving of it might properly find a place in this work.

April 16th, 1781.

ERRATA.

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PHI-

PHILOLOGICAL

INQUIRIES.

PART THE FIRST.

PHILOLOGICAL INQUIRIES

ADDREST TO MY MUCH ESTEEMED RELATION AND FRIEND, EDWARD HOOPER, ESQ. OF HURN-COURT, IN THE COUNTY OF HANTS.

DEAR SIR,

BEING yourſelf advanced in years, you will the more eaſily forgive me, if I claim *a Privilege of Age*, and paſs from PHILOSOPHY to PHILOLOGY.

You may compare me, if you pleaſe, to ſome weary Traveller, who, having long wandered over craggy heights, deſcends at length to the Plains below, and hopes, *at his Journey's End*, to find a ſmooth and eaſy Road.

FOR MY WRITINGS (ſuch as they are) they have anſwered *a Purpoſe* I always wiſhed, if they have led men to in-

ſpect *Authors, far ſuperior to myſelf, many* of whoſe Works (like hidden Treaſures) have lain *for years* out of ſight.

BE that however as it may, I ſhall at leaſt enjoy the pleaſure of thus *recording* OUR MUTUAL FRIENDSHIP; a *Friendſhip*, which has laſted for *more than fifty* years, and which I think ſo much for my honour, *to have merited ſo long*.

BUT I proceed to my Subject.

As the *great Events of* NATURE* led Mankind to *Admiration:* ſo Curioſity *to learn the Cauſe*, whence ſuch Events ſhould ariſe, was that, which by due degrees formed NATURAL PHILOSOPHY.

---

* *Some* of theſe *great Events* are enumerated by VIRGIL—*the Courſe of the Heavens—Eclipſes of the Sun and Moon—Earthquakes—the Flux and Reflux of the Sea—the quick Return of Night in Winter, and the ſlow Return of it in Summer.* Virg. Geor. II. 475, &c.

WHAT happened in the *Natural* World, happened alſo in the *Literary*. *Exquiſite Productions* both in PROSE and VERSE induced men *here* likewiſe *to ſeek the Cauſe*; and *ſuch Inquiries*, often repeated, gave birth to PHILOLOGY.

PHILOLOGY ſhould hence appear to be of a moſt *comprehenſive* character, and to include not only all Accounts both of *Criticiſm* and *Critics*, but of every thing connected with *Letters*, be it *Speculative* or *Hiſtorical*.

THE TREATISE, which follows, is of this PHILOLOGICAL KIND, and will conſiſt of THREE PARTS, properly diſtinct from each other.

THE FIRST will be an *Inveſtigation of the Riſe and different Species of* CRITICISM *and* CRITICS.

THE SECOND will be AN ILLUSTRATION OF CRITICAL DOCTRINES AND PRINCIPLES, *as they appear in* DISTINGUISHED AUTHORS, *as well Antient as Modern.*

THE THIRD AND LAST PART will be rather HISTORICAL than *Critical*, being AN ESSAY ON THE TASTE AND LITERATURE OF THE MIDDLE AGE.

THESE ſubjects of Speculation being diſpatched, we ſhall here *conclude* THESE PHILOLOGICAL INQUIRIES.

Firſt therefore for the *Firſt*, THE RISE AND DIFFERENT SPECIES OF CRITICISM AND CRITICS.

CHAP

CHAPTER. I.

Concerning the Riſe of CRITICISM *in its* FIRST SPECIES, *the* PHILOSOPHICAL *— eminent perſons,* GREEKS *and* ROMANS, *by whom this Species was cultivated.*

THOSE, who can imagine that the Rules of Writing were firſt eſtabliſhed, and that men then wrote in conformity to them, as they make conſerves and comfits by referring to receipt-books, know nothing of *Criticiſm*, either as to its origin or progreſs. The truth is, they were Authors, who made the firſt good Critics, and not Critics, who made the firſt good Authors, however writers of later date may have profited by critical Precepts.

IF this appear ſtrange, we may refer to other ſubjects. Can we doubt that men had Muſic, ſuch indeed as it was, before

Part I. the principles of Harmony were eſtabliſhed into a Science? that Diſeaſes were healed, and Buildings erected, before Medicine and Architecture were ſyſtematized into Arts? that men reaſoned and harangued upon matters of ſpeculation and practice, long before there were profeſt teachers either of Logic or of Rhetoric? To return therefore to our ſubject, the riſe and progreſs of Criticiſm.

ANTIENT GREECE in its happy days was the ſeat of Liberty, of Sciences, and of Arts. In this fair region, fertile of wit, the *Epic* Writers came firſt; then the *Lyric*; then the *Tragic*; and laſtly the *Hiſtorians*, the *Comic* Writers, and the *Orators*, each in their turns delighting whole multitudes, and commanding the attention and admiration of all. Now, when wiſe and thinking men, the ſubtle inveſtigators of principles and cauſes, obſerved the wonderful effect of theſe works upon the human mind, they were prompted to inquire

whence

whence this ſhould proceed; for that it ſhould happen *merely from Chance*, they could not well believe. Ch. I.

HERE therefore we have the RISE and ORIGIN of CRITICISM, which in its beginning was "a deep and philoſophical "Search into the primary Laws and Ele- "ments of good Writing, as far as they "could be collected from the moſt ap- "proved Performances."

IN this contemplation of Authors, the firſt Critics not only attended to the Powers, and different Species of WORDS; the Force of *numerous Compoſition* whether in proſe or verſe; the Aptitude of *its various kinds to different ſubjects*; but they farther conſidered that, which is the baſis of all, that is to ſay in other words, the MEANING or the SENSE. This led them at once into the moſt curious of ſubjects; the nature of *Man* in general; *the different characters of men*, as they differ in rank or

Part I. age; their *Reaſon* and their *Paſſions*; how the one was to be perſuaded, the others to be raiſed or calmed; the *Places* or *Repoſitories*, to which we may recur, when we want proper matter for any of theſe purpoſes. Beſides all this they ſtudied *Sentiments* and *Manners*; what conſtitutes a Work, *One*; what, a *Whole* and *Parts*; what the Eſſence of probable, and even of natural *Fiction*, as contributing to conſtitute a *juſt Dramatic Fable*.

MUCH of this kind may be found in different parts of PLATO. But ARISTOTLE his Diſciple, who may be called *the Syſtematizer* of his Maſter's Doctrines, has in his two Treatiſes of *Poetry* and *Rhetoric* *, with ſuch wonderful penetration, developed every part of the ſubject, that he may be juſtly called THE FATHER OF

* To ſuch as read not this Author in the Original, we recommend the French Tranſlation of his *Rhetoric* by *Coſſandre*, and that of his Art of *Poetry* by *Dacier*; both of them elaborate and laudable performances.

CRI-

CRITICISM, both from the age when he lived, and from his truly tranſcendent genius. The *Criticiſm*, which this capital writer taught, has ſo intimate a correſpondence and alliance with *Philoſophy*, that we can call it by no other name, than that of PHILOSOPHICAL CRITICISM. Ch. I.

To *Ariſtotle* ſucceeded his Diſciple *Theophraſtus*, who followed his maſter's example in the ſtudy of *Criticiſm*, as may be ſeen in the catalogue of his writings, preſerved by * *Diogenes Laertius*. But all the *critical* works of *Theophraſtus*, as well as of many others, are now loſt. The principal authors of the kind now remaining in *Greek*, are *Demetrius* of *Phalera*, *Dionyſius* of *Halicarnaſſus*, *Dionyſius Longinus*, together with *Hermogenes*, *Aphthonius*, and a few others.

OF theſe the moſt maſterly ſeems to be *Demetrius*, who was the earlieſt, and who

* Vid. Diog Laert. L. V. ſ. 46, 47, &c.

appears

Part. I. appears to follow the Precepts, and even the Text of *Ariſtotle*, with far greater attention, than any of the reſt. His Examples, it muſt be confeſſed, are ſometimes obſcure, but this we rather impute to the deſtructive hand of time, which has prevented us from ſeeing many of the original authors.

Dionyſius of *Halicarnaſſus*, the next in order, may be ſaid to have written with judgment upon the force of *Numerous Compoſition*, not to mention other tracts on the ſubject of *Oratory*, and thoſe alſo *critical*, as well as *hiſtorical*. *Longinus*, who was in time far later than theſe, ſeems principally to have had in view the *Paſſions*, and the *Imagination*, in the treating of which he has acquired a juſt applauſe, and expreſſed himſelf with a dignity ſuitable to the ſubject. The reſt of the *Greek Critics*, tho' they have ſaid, many uſeful things, have yet ſo minutely multiplied the rules of Art, and ſo much

much confined themſelves to the Oratory of the Tribunal, that they appear of no great ſervice, as to good writing *in general.* Ch. I.

AMONG the ROMANS, the firſt Critic of note was CICERO, who, tho' far below *Ariſtotle* in depth of philoſophy, may be ſaid, like him, to have exceeded all his countrymen. As his celebrated Treatiſe *concerning the Orator** is written in dialogue, where the Speakers introduced are the greateſt men of his nation, we have incidentally an elegant ſample of thoſe manners, and that politeneſs, which were peculiar to the leading characters during the *Roman* Commonwealth. There we may ſee the behaviour of free and ac-

* This Treatiſe, being the Work of a *capital* Orator on the ſubject of his *own* Art, may fairly be pronounced a *capital* Performance.

The *Prœm* to the third Book, both for language and ſentiment, is perhaps as *pathetic*, and in that view as *ſublime*, as any thing remaining among the Writings of the Antients.

compliſhed

Part I. compliſhed men, before a baſer addreſs had ſet that ſtandard, which has been too often taken for good-breeding ever ſince.

NEXT to *Cicero* came *Horace*, who often in *other* parts of his writings acts the *Critic* and Scholar, but whoſe *Art of Poetry* is a ſtandard of its kind, and too well known to need any encomium. After *Horace* aroſe *Quinctilian*, *Cicero*'s admirer, and follower, who appears by his works not only learned and ingenious, but (what is ſtill more) an honeſt and a worthy man. He likewiſe dwells too much upon the Oratory of the Tribunal, a fact no way ſurpriſing, when we conſider the age in which he lived; an age, when tyrannic Government being the faſhion of the times, that *nobler Species of Eloquence*, I mean the *popular* and *deliberative*, was, with all things truly liberal, degenerated and ſunk. The latter *Latin* Rhetoricians there is no need to mention,

as

as they little help to illuſtrate the ſubject in hand. I would only repeat that the ſpecies of Criticiſm here mentioned, as far at leaſt as handled by the more able Maſters, is that which we have denominated CRITICISM PHILOSOPHICAL. We are now to proceed to another ſpecies. Ch. I.

CHAP.

CHAP. II.

Containing the Progreſs of CRITICISM *in a* SECOND SPECIES, *the* HISTORICAL —GREEK *and* ROMAN CRITICS, *by whom this Species of Criticiſm was cultivated.*

AS to the *Criticiſm* already treated, we find it *not confined* to any *one particular* Author, but containing *general* Rules of Art, either for judging or writing, confirmed by the example not of *one* Author, but of *many*. But we know from experience that, in proceſs of time, Languages, Cuſtoms, Manners, Laws, Governments, and Religions inſenſibly change. The *Macedonian* Tyranny, after the fatal battle of *Chæronea*, wrought much of this kind in *Greece*: and the *Roman* Tyranny, after the fatal battles of *Pharſalia* and *Philippi*, carried it throughout the known world*. Hence therefore of *Things* ob-

* See Hermes, p. 417, 418.

ſolete,

ſolete, the *Names* became obſolete alſo; and authors, who in their own age were intelligible and eaſy, in after days grew difficult and obſcure. Here then we behold *the riſe of a ſecond race of Critics*, the tribe of *Scholiaſts*, *Commentators*, and *Explainers*. Ch. II.

THESE naturally attached themſelves to *particular* authors. *Ariſtarchus*, *Didymus*, *Euſtathius*, and many others beſtowed their labours upon *Homer*; *Proclus*, and *Tzetzes* upon *Heſiod*; the ſame *Proclus* and *Olympiodorus* upon *Plato*; *Simplicius*, *Ammonius*, and *Philoponus* upon *Ariſtotle*; *Ulpian* upon *Demoſthenes*; *Macrobius* and *Aſconius* upon *Cicero*; *Calliergus* upon *Theocritus*; *Donatus* upon *Terence*; *Servius* upon *Virgil*; *Acro* and *Porphyrio* upon *Horace*; and ſo with reſpect to others, as well Philoſophers, as Poets and Orators. To theſe Scholiaſts may be added the ſeveral Compoſers of Lexicons; ſuch as *Heſychius*, *Philoxenus*, *Suidas*, &c. alſo

Part I. alſo the Writers upon Grammar, ſuch as *Apollonius*, *Priſcian*, *Soſipater Charifius*, &c. Now all theſe pains-taking men, conſidered together, may be ſaid to have completed another ſpecies of Criticiſm, a ſpecies which, in diſtinction to the former, we call CRITICISM HISTORICAL.

AND thus things continued, tho' in a declining way, till, after many a ſevere and unſucceſsful plunge, the *Roman Empire* ſunk through the *Weſt of Europe*. *Latin* then ſoon loſt its purity; *Greek* they hardly knew; *Claſſics*, and their *Scholiaſts* were no longer ſtudied; and an Age ſucceeded of Legends and Cruſades.

CHAP.

CHAP. III.

MODERNS, *eminent in the two ſpecies of Criticiſm before mentioned, the* PHILOSOPHICAL *and the* HISTORICAL—*the laſt Sort of Critics more numerous—thoſe, mentioned in this Chapter, confined to the Greek and Latin Languages.*

AT length, after a long and barbarous period, when the ſhades of Monkery began to retire, and the light of Humanity once again to dawn, the Arts alſo of CRITICISM inſenſibly revived. 'Tis true indeed, the Authors of THE PHILOSOPHICAL SORT (I mean that which reſpects the Cauſes and Principles of good writing *in general)* were not many in number. However of this rank among the *Italians* were *Vida*, and the elder *Scaliger*; among the *French* were *Rapin*, *Bouhours*, *Boileau*, together Ch. III.

Part I.

with *Boſſu*, the moſt methodic and accurate of them all. In our own Country our *Nobility* may be ſaid to have diſtinguiſhed themſelves; *Lord Roſcommon*, in his *Eſſay upon tranſlated Verſe*; *the Duke of Buckingham*, in his *Eſſay on Poetry*; and *Lord Shafteſbury*, in his Treatiſe called *Advice to an Author*: to whom may be added our late admired Genius, *Pope*, in his truely elegant poem, *the Eſſay upon Criticiſm*.

THE Diſcourſes of *Sir Joſhua Reynolds* upon *Painting* have, after a philoſophical manner, inveſtigated the Principles of an Art, which no one in *Practice* has better verified than himſelf.

WE have mentioned theſe Diſcourſes, not only from their merit, but as they incidentally teach us, that to write *well upon a liberal Art*, we muſt write *philoſophically*

phically—that all *the liberal Arts* in their Principles are *congenial*—and that theſe *Principles*, when traced to their *common Source*, are found all to terminate in the FIRST PHILOSOPHY *. Ch. III.

BUT to purſue our ſubject—However ſmall among *Moderns* may be the number of theſe *Philoſophical* Critics, the Writers of HISTORICAL or EXPLANATORY CRITICISM have been in a manner innumerable. To name, out of many, only a few—of *Italy* were *Beroaldus*, *Ficinus*, *Victorius*, and *Robertellus*; of the Higher and Lower *Germany* were *Eraſmus*, *Sylburgius*, *Le Clerc*, and *Fabricius*; of *France* were *Lambin*, *Du Vall*, *Harduin*, *Capperonerius*; of *England* were *Stanley* (editor of *Æſchylus*)

* See *Hermes*, p. 128, and *Philoſoph. Arrang.* p. 367. alſo the words, *Firſt Philoſophy*, in the Index to thoſe *Arrangements*.

Part I. *Gataker, Davis, Clarke,* (editor of *Homer*) together with multitudes more from every region and quarter,

Thick as autumnal leaves, that ſtrow the brooks
In Vallombroſa ———

But I fear I have given a ſtrange catalogue, where we ſeek in vain for ſuch illuſtrious perſonages, as *Seſoſtris, Cyrus, Alexander, Cæſar, Attila, Tottila, Tamerlane,* &c. *The Heroes* of *my* Work (if I may be pardoned for calling them ſo) have only aimed *in retirement* to preſent us with *Knowlege. Knowlege only* was *their Object*, not Havock, nor Devaſtation.

After Commentators and Editors, we muſt not forget the Compilers of *Lexicons* and *Dictionaries*, ſuch as *Charles* and *Henry Stevens, Favorinus, Conſtantine, Budæus, Cooper, Faber, Voſſius,* and others.

To

To theſe alſo we may add the Authors upon *Grammar*; in which ſubject the learned *Greeks*, when they quitted the Eaſt, led the way, *Moſchopulus*, *Chryſoloras*, *Laſcaris*, *Theodore Gaza*; then in *Italy*, *Laurentius Valla*; in *England*, *Grocin* and *Linacer*; in *Spain*, *Sanctius**; in the Low Countries *Voſſius*; in *France*, *Cæſar Scaliger* by his reſidence, tho' by birth an *Italian*, together with thoſe able Ch.III.

* SANCTIUS, towards the end of the Sixteenth Century, was Profeſſor of Rhetoric, and of the Greek Tongue, in the Univerſity of *Salamanca*. He wrote many works, but his moſt celebrated is that, which bears the name of *Sanctii Minerva, ſeu de Cauſis Linguæ Latinæ*. This invaluable Book (to which the Author of theſe Treatiſes readily owns himſelf indebted for his *firſt* rational Ideas of *Grammar* and *Language*) was publiſhed by *Sanctius* at Salamanca in the Year 1587. Its ſuperior merit ſoon made it known thro' *Europe*, and cauſed it to paſs thro' many Editions in different places. The moſt common Edition is a large octavo printed at *Amſterdam* in the year 1733, and illuſtrated with Notes by the learned *Perizonius*.

Part I. Writers *Meſſ. de Port Roial.* Nor ought we to omit the Writers of *Philological Epiſtles*, ſuch as *Emanuel Martin* *; nor the Writers of Literary Catalogues (in French called *Catalogues Raiſonnées*) ſuch as the account of the Manuſcripts in the Imperial Library at *Vienna*, by *Lambecius*; or of the

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* EMANUEL MARTIN was Dean of *Alicant* in the beginning of the preſent Century. He appears from his writings, as well as from his hiſtory, to have been a perſon of pleaſing and amiable manners; to have been an able antiquarian, and as ſuch, a friend to the celebrated *Montfaucon*; to have cultivated with eagerneſs the various ſtudies of Humanity, and to have written Latin with facility and elegance. His Works, containing twelve Books of Epiſtles, and a few other pieces, were printed in *Spain* about the year 1735, at the private expence of that reſpectable ſtateſman and ſcholar, Sir *Benjamin Keene*, the *Britiſh* Ambaſſador, to whom they were inſcribed in a Claſſical Dedication by the learned Dean himſelf, then living at *Alicant*. As Copies of this Edition ſoon became ſcarce, the Book was reprinted by *Weſſelingius*, in a fair Quarto (the two Tomes being uſually bound together) at *Amſterdam* in the year 1738.

Arabic

Arabic Manuſcripts in the *Eſcurial* Library, by *Michael Caſiri**. Ch. III.

* MICHAEL CASIRI, the learned Librarian of the *Eſcurial*, has been enabled by the Munificence of the laſt and the preſent Kings of *Spain*, to publiſh an accurate and erudite Catalogue of the *Arabic* Manuſcripts in that curious Library, a Work well becoming its Royal Patrons, as it gives an ample Exhibition of *Arabic* Literature in all its various Branches of Poetry, Philoſophy, Divinity, Hiſtory, &c. But of theſe Manuſcripts we ſhall ſay more in *the Appendix*, ſubjoined to *the End of theſe Inquiries*.

CHAP. IV.

MODERN *Critics of the Explanatory kind, commenting* MODERN *Writers—Lexicographers—Grammarians—Tranſlators.*

THO' much HISTORICAL EXPLANATION has been beſtowed on the *antient* Claſſics, yet have the Authors *of our own Country* by no means been forgotten, having exerciſed many Critics of *Learning* and *Ingenuity.*

Mr. *Thomas Warton*, (beſides his fine Edition of *Theocritus*) has given a curious Hiſtory of *Engliſh* Poetry during the *middle* Centuries; Mr. *Tyrwhit*, much accurate and diverſified Erudition upon *Chaucer*; Mr. *Upton*, a learned Comment on *the Fairy Queen of Spencer*; Mr. *Addiſon*, many polite and elegant *Spectators* on the Conduct and Beauties of *the Paradiſe Loſt*; Dr. *Warton*, an *Eſſay on the Genius*

Genius and Writings of Pope, a work filled with Speculations, in a taſte perfectly pure. The Lovers of Literature would not forgive me, were I to omit that ornament of her Sex and Country, *the Critic* and *Patroneſs* of our illuſtrious *Shakſpeare*, Mrs. *Montagu*. For the honour of CRITICISM not only the *Divines* already mentioned, but others alſo, of rank ſtill ſuperior, have beſtowed their labours upon our *capital* Poets *, ſuſpending for a while their ſeverer ſtudies, to relax in theſe Regions of Genius and Imagination. Ch. IV.

THE *Dictionaries* of *Minſhew*, *Skinner*, *Spelman*, *Sumner*, *Junius*, and *Johnſon*, are all well known, and juſtly eſteemed. Such is the Merit of *the laſt*, that *our Language* does not poſſeſs a more copious, learned, and valuable Work. For *Grammatical Knowlege* we ought to mention with diſtinction the learned prelate,

* *Shakſpeare*, *Milton*, *Cowley*, *Pope*.

Dr.

Part I. *Dr. Lowth*, Biſhop of *London*; whoſe admirable tract on the *Grammar* of the *Engliſh Language* every Lover of that Language ought to ſtudy and underſtand, if he would write, or even ſpeak it, with purity and preciſion.

LET my Countrymen too reflect, that in ſtudying a Work upon this ſubject, they are not only ſtudying *a Language*, in which it *becomes* them to be knowing, but a *Language*, which can boaſt of as many *good* Books, as any among the living, or modern Languages of *Europe*. The Writers, born and educated in a *free* Country, have been left for years to their *native Freedom*. Their Pages have been never defiled with an *Index expurgatorius*, nor their Genius ever ſhackled with the terrors of an Inquiſition.

MAY this invaluable Privilege never be impaired either by the hand of Power, or by licentious Abuſe.

PER-

PERHAPS with the Critics *juſt deſcribed* I ought to arrange TRANSLATORS, if it be true that *Tranſlation* is a Species of *Explanation*, which differs no otherwiſe from *explanatory* Comments, than that theſe attend *to Parts*, while *Tranſlation* goes *to the Whole*. Ch. IV.

Now as *Tranſlators* are infinite, and many of them (to borrow a phraſe from Sportſmen) *unqualified Perſons*, I ſhall enumerate only a few, and thoſe, ſuch as for their merits have been deſervedly eſteemed.

OF this number I may very truly reckon MERIC CASAUBON, the Tranſlator of *Marcus Antoninus*; MRS. CARTER, the Tranſlator of *Epictetus*; and MR. SYDENHAM, the Tranſlator of many of *Plato's* Dialogues. All theſe ſeem to have *accurately underſtood* the original Language, from which they tranſlated. But that is not all. The Authors tranſlated being Phi-

Part I. Philoſophers, the Tranſlators appear to have ſtudied *the Style* of their Philoſophy, well knowing that in antient *Greece* every Sect of Philoſophy, like every Science and Art, had *a Language of its own* *.

To theſe may be added the reſpectable names of *Melmoth* and of *Hampton*, of *Franklyn* and of *Potter*; nor ſhould I omit a few others, whoſe labours have been ſimilar, did I not recollect the trite, tho' elegant admonition,

——*fugit irreparabile tempus,*
Singula dum capti circumvectamur amore.
VIRG.

YET one Tranſlation I can by no means forget, I mean that of *Xenophon's Cyropædia*, or the *Inſtitution of Cyrus*, by the Honourable MAURICE ASHLEY COWPER, ſon to the ſecond Earl of *Shafteſbury*, and brother to the third, who was Author of

* See *Hermes*, p. 269, 270.

the

the *Characteriſtics*. This Tranſlation is made in all the *Purity* and *Simplicity* of the Original, and to it the Tranſlator has prefixed a truly philoſophical Dedication, addreſſed to my Mother, who was one of his Sifters. Ch. VI.

I ESTEEM it an honour to call this Author my Uncle, and that not only from his Rank, but much more from his *Learning*, and unblemiſhed *Virtue*; Qualities, which the Love of *Retirement* (where he thought they could be beſt cultivated) induced him to *conceal*, rather than to produce in public.

THE firſt Edition of this Tranſlation, conſiſting of two octavo Volumes, was publiſhed ſoon after his deceaſe, in the year 1728. Between this time and the year 1770, the Book has paſt thro' a ſecond and a third Edition, not with the eclat of popular Applauſe, but with the ſilent approbation of the ſtudious Few.

CHAP.

CHAP. V.

Riſe of the THIRD SPECIES *of* CRITICISM, *the* CORRECTIVE—*practiſed by the Antients, but much more by the Moderns, and* WHY.

BUT we are now to inquire after ANOTHER SPECIES OF CRITICISM. All antient books, having been preſerved by *Tranſcription*, were liable thro' *Ignorance*, *Negligence*, or *Fraud*, to be corrupted in three different ways, that is to ſay, by *Retrenchings*, by *Additions*, and by *Alterations*.

To remedy theſe evils, a *third* Sort of *Criticiſm* aroſe, and that was CRITICISM CORRECTIVE. The Buſineſs of this *at firſt* was painfully to *collate* all the various Copies of authority, and then, from amidſt the variety of Readings thus *collected*, to eſtabliſh by good reaſons either *the true*,

or

or *the moſt probable.* In this ſenſe we may call ſuch CRITICISM not only CORRECTIVE, but AUTHORITATIVE. Ch. V.

As the number of theſe Corruptions muſt needs have increaſed by length of time, hence it has happened that *Corrective Criticiſm* has become much more neceſſary in theſe *latter* ages, than it was in others more antient. Not but that even in *antient* days *various Readings* have been noted. Of this kind there are a multitude in the Text of *Homer*; a fact not ſingular, when we conſider his great antiquity. In the Comments of *Ammonius* and *Philoponus* upon *Ariſtotle*, there is mention made of ſeveral in the text of that Philoſopher, which theſe his Commentators compare and exanine.

WE find the ſame in *Aulus Gellius*, as to the *Roman* Authors; where it is withal remarkable, that, even in that *early* period, much ſtreſs is laid upon the authority

Part I. thority of *antient* Manuſcripts *, a Reading in *Cicero* being juſtified from a Copy made by his learned freedman, *Tiro*; and a Reading in *Virgil's Georgics*, from a Book, which had once belonged to *Virgil*'s Family.

BUT ſince the revival of Literature, TO CORRECT has been a buſineſs of much more latitude, having continually employed, for two centuries and a half, both the Pains of the moſt laborious, and the Wits of the moſt acute. Many of the learned men before enumerated were not only famous as *hiſtorical* Critics, but as *corrective* alſo. Such were the two *Scaligers* (of whom one has been ‡ already mentioned) the two *Caſaubons*, *Salmaſius*, the *Heinſii*, *Græ-vius*, the *Gronovii*, *Burman*, *Kuſter*, *Waſſe*, *Bentley*, *Pearce*, and *Markland*. In the ſame Claſs, and in a rank highly eminent, I place Mr. TOUPE *of Cornwall*,

* See *Aulus Gellius*, Lib. I. c. 7. and 21. *Macrob. Saturn.* Lib. I. c. 5.

‡ Pag. 17.

who,

who, in his *Emendations upon Suidas*, and his Edition of *Longinus*, has ſhewn a *critical* acumen, and a compaſs of learning, that may juſtly arrange him with the moſt diſtinguiſhed ſcholars. Nor muſt I forget Dr. TAYLOR, Reſidentiary of St. Paul's, nor Mr. UPTON, Prebendary of Rocheſter. The former, by his Edition of *Demoſthenes* (as far as he lived to carry it), by his *Lyſias*, by his comment on the *Marmor Sandvicenſe*, and other critical pieces; the latter, by his correct and elegant Edition, in Greek and Latin, of *Arrian's Epictetus* (the firſt of the kind that had any pretenſions to be called complete), have rendered themſelves, as Scholars, laſting ornaments of their Country. Theſe two valuable men were the Friends of my youth; the companions of my ſocial, as well as my literary hours. I admired them for their Erudition; I loved them for their Virtue; they are now no more— Ch. V.

His ſaltem accumulem donis, et fungar inani
Munere—— VIRG.

CHAP. VI.

CRITICISM *may have been* ABUSED—*Yet* DEFENDED, *as of the laſt Importance to the Cauſe of Literature.*

BUT here was the misfortune of this laſt ſpecies of *Criticiſm*. The beſt of things may paſs into abuſe. There were numerous Corruptions in many of the fineſt authors, which neither antient Editions, nor Manuſcripts could heal. What then was to be done?—Were Forms ſo fair to remain disfigured, and be ſeen for ever under ſuch apparent blemiſhes? —"No (ſays a Critic), "CONJECTURE "can cure all—*Conjecture*, whoſe per- "formances are for the moſt part *more* "*certain* than any thing, that we can "exhibit from the authority of Manu- "ſcripts*,"—We will not aſk, upon this

* *Plura igitur in Horatianis his curis ex Conjecturâ exhibemus, quàm ex Codicum ſubſidio; et, niſi me omnia fallunt, plerumque certiora. Bentleii Præfat. ad Horat.*

won-

wonderful aſſertion, *how, if ſo certain, can it be called Conjecture?*—'Tis enough to obſerve (be it called as it may) that this ſpirit of *Conjecture* has too often paſt into an intemperate exceſs; and then, whatever it may have boaſted, has done more miſchief by far than good. Authors have been taken in hand, like anatomical ſubjects, only to diſplay the ſkill and abilities of the Artiſt; ſo that the end of many an Edition ſeems often to have been no more, than to exhibit the great ſagacity and erudition of an Editor. The Joy of the taſk was the Honour of mending, while Corruptions were ſought with a more than common attention, as each of them afforded a teſtimony to the Editor and his Art. Ch.VI.

And here I beg leave, by way of digreſſion, to relate a ſhort ſtory concerning a noted Empiric. "Being once in a ball-"room crowded with company, he was "aſked by a gentleman, *what he thought*

Part I. " *of ſuch a lady? was it not pity that ſhe* " *ſquinted? — Squint! Sir!* replied the " doctor, *I wiſh every lady in the room* " *ſquinted; there's not a man in Europe can* " *cure ſquinting but myſelf.*"

BUT to return to our ſubject—Well indeed would it be for the cauſe of letters, were this bold *conjectural* ſpirit confined to works of *ſecond* rate, where let it change, expunge, or add, as happens, it may be tolerably ſure to leave matters as they were; or if not much better, at leaſt not much worſe. But when the divine Geniuſes of *higher* rank, whom we not only applaud, but in a manner revere, when theſe come to be attempted by petulant Correctors, and to be made the ſubject of their wanton caprice, how can we but exclaim with a kind of religious abhorrence,

——*procul! O! procul eſte profani!*

THESE

THESE ſentiments may be applied even to the celebrated *Bentley*. It would have become that able writer, tho' in literature and natural abilities among *the firſt* of his age, had he been more temperate in his Criticiſm upon *the Paradiſe loſt*; had he not ſo repeatedly and injuriouſly offered violence to its Author, from an affected ſuperiority, to which he had no pretence. But the rage of *Conjecture* ſeems to have ſeized him, as that of *Jealouſy* did *Medea** ; a rage, which ſhe confeſt herſelf unable to reſiſt, altho' ſhe knew the miſchiefs, it would prompt her to perpetrate. Ch. VI.

AND now to obviate an unmerited Cenſure, (as if I were an enemy *to the thing*, from being an enemy to *its abuſe*) I would have it remember'd, 'tis not either with

* See the *Medea* of *Euripides*, v. 1078. See alſo *Philoſoph. Arrangements*, p. 428.

I. *Criticiſm* or *Critics*, that I preſume to find fault. The Art, and its Profeſſors, while they practiſe it with temper, I truly honour; and think, that, were it not for their acute and learned labours, we ſhould be in danger of degenerating into an age of dunces.

INDEED CRITICS (if I may be allowed the metaphor) are a ſort of *Maſters of the ceremony* in the Court of letters, thro' whoſe aſſiſtance we are introduced into ſome of the firſt and beſt company. Should we ever, therefore, by idle prejudices againſt pedantry, verbal accuracies, and we know not what, come to ſlight their art, and reject them from our favour, 'tis well we do not ſlight alſo thoſe *Claſſics*, with whom Criticiſm converſes, becoming content to read them in tranſlations, or (what is ſtill worſe) in tranſlations of tranſlations, or (what is worſe even than that) not to read them at

at all. And I will be bold to aſſert, if that ſhould ever happen, we ſhall ſpeedily return into thoſe days of darkneſs, out of which we happily emerged upon the revival of *antient* Literature. Ch. VI.

Part I.

CHAP. VII.

Concluſion — Recapitulation — Preparation for the Second Part.

AND ſo much at preſent for *Critics*, and learned Editors. So much alſo for the *Origin* and *Progreſs* of CRITICISM; which has been divided into three *ſpecies*, the PHILOSOPHICAL, the HISTORICAL, and the CORRECTIVE; the PHILOSOPHICAL, *treating of the principles, and primary cauſes of good writing in general*; the HISTORICAL, *being converſant in particular facts, cuſtoms, phraſes*, &c. and the CORRECTIVE being divided into the AUTHORITATIVE and the CONJECTURAL; the AUTHORITATIVE, *depending on the Collation of Manuſcripts and the beſt Editions*; the CONJECTURAL, *on the Sagacity and Erudition of Editors* *.

As

* For the FIRST SPECIES OF CRITICISM, ſee p. 6. For the SECOND SPECIES, ſee p. 14. For the THIRD

Chap. VII.

As *the Firſt Part* of theſe Inquiries ends here, we are now to proceed to *the Second Part*, *a* SPECIMEN OF THE DOCTRINES AND PRINCIPLES OF CRITICISM, *as they are illuſtrated in the Writings of the moſt diſtinguiſhed Authors.*

THIRD SPECIES, ſee p. 30, to the end of the Chapter following, p. 39.

There are a few other Notes beſides the preceding; but as ſome of them were *long*, and it was apprehended for that reaſon that they might too much interrupt the *Continuity* of the Text, they have been joined with other pieces, *in the forming of an* APPENDIX.

END OF THE FIRST PART.

PHILOLOGICAL

INQUIRIES.

PART THE SECOND.

PHILOLOGICAL INQUIRIES.

PART THE SECOND.

INTRODUCTION.

WE are, in the following Part of this Work, to give a Specimen of thoſe Doctrines, which, having been *ſlightly* touched in *the Firſt Part*, we are now to illuſtrate more amply, by referring to Examples, as well antient as modern. Part II.

IT has been already hinted, that among Writers THE EPIC CAME FIRST *; it has been hinted likewiſe, that NOTHING EXCELLENT IN A LITERARY WAY HAPPENS MERELY BY CHANCE †.

* p. 6. † p. 7.

MEN-

Part II. MENTION alſo has been made of NUMEROUS COMPOSITION*, and the force of it ſuggeſted, tho' little ſaid farther.

To this we may add the THEORY of WHOLE AND PARTS†, ſo eſſential to the very being of a *legitimate* Compoſition; and THE THEORY alſo of SENTIMENT and MANNERS‡, both of which naturally belong to *every Whole*, called *Dramatic*.

NOR can we on this occaſion omit a few Speculations on THE FABLE or ACTION; Speculations neceſſarily connected with every Drama, and which we ſhall illuſtrate from Tragedy, its moſt ſtriking Species.

AND here, if it ſhould be objected that we refer to *Engliſh* Authors, the Connection ſhould be remembered between *good* Authors of *every* Country, as far as they all draw from *the ſame* Sources, the Sources I mean of *Nature* and of *Truth*. A like

* p. 7. † p. 8. ‡ p. 8.

Apology

Apology may be made for Inquiries concerning the ENGLISH TONGUE, and how far it may be made ſucceptible of *Claſſic Decoration*. *All* Languages are in ſome degree *congenial*, and, both in their *Matter* and their *Form*, are founded upon *the ſame Principles**. Part II.

WHAT is here ſaid, will, we hope, ſufficiently juſtify the following DETAIL; *a Detail* naturally ariſing from the *former* part of the Plan, by being founded upon expreſſions, *not ſufficiently there developed.*

FIRST, therefore, for the Firſt; that THE EPIC POETS LED THE WAY, and that NOTHING EXCELLENT IN A LITERARY VIEW HAPPENS MERELY BY CHANCE.

* Hermes, p. 349.

CHAP-

Part II.

CHAPTER. I.

THAT THE EPIC WRITERS CAME FIRST, *and that* NOTHING EXCELLENT IN LITERARY *Performances happens merely from* CHANCE — *the* CAUSES, *or* REASONS *of ſuch Excellence, illuſtrated by Examples.*

IT appears, that not only in GREECE, but in *other* Countries, more barbarous, the *firſt* Writings were in *Metre**, and of an *Epic* Caſt, recording Wars, Battles, Heroes, Ghoſts; the Marvellous always, and often the Incredible. Men ſeemed to have thought, that the higher they ſoared, the more important they ſhould appear; and that the common Life, which they *then* lived, was a thing too contemptible to merit Imitation.

HENCE it followed, that it was not till *this Common Life* was rendered reſpectable

* Temple's Works, Vol. I. p. 239. Fol. Edit.

by

by more *refined* and *poliſhed Manners*, that Men thought it might be copied, ſo as to gain them applauſe. Ch. I.

EVEN in GREECE itſelf, *Tragedy* had attained its maturity* many years before *Comedy*, as may be ſeen by comparing the age of *Sophocles* and *Euripides* with that of *Philemon* and *Menander*.

FOR *ourſelves*, we ſhall find moſt of our *firſt Poets* prone to a *turgid Bombaſt*, and moſt of our *firſt Proſaïc Writers* to a *pedantic Stiffneſs*, which rude Styles gradually improved, but reached not a Claſſical Purity ſooner than *Tillotſon*, *Dryden*, *Addiſon*, *Shafteſbury*, *Prior*, *Pope*, *Atterbury*, &c. &c.

AS to what is aſſerted ſoon after upon the Efficacy of Cauſes *in Works of Ingenuity and Art*, we think in general, that the *Effect* muſt always be proportioned to its *Cauſe*. 'Tis hard for him,

* Ariſtot. Poet. c. 4. p. 227. Edit. Sylb. Alſo Characteriſtics, Vol. I. p. 244.

who

Part II. who reaſons attentively, to refer to CHANCE any *ſuperlative* Production *.

EFFECTS indeed ſtrike us, when *we are not thinking about the* CAUSE; yet may we be aſſured, if we reflect, *that* A CAUSE THERE IS, and that too a CAUSE INTELLIGENT, and RATIONAL. Nothing would perhaps more contribute to to give us a *Taſte truly critical*, than on every occaſion *to inveſtigate* this Cauſe; and to aſk ourſelves, upon feeling any uncommon Effect, *why* we are thus delighted; *why* thus affected; *why* melted into Pity; *why* made to ſhudder with Horrour?

TILL this WHY is well anſwered, all is Darkneſs, and our *Admiration*, like that of the *Vulgar*, founded upon *Ignorance*.

To explain by a few Examples, that are *known* to all, and for that reaſon here alleged, *becauſe they are known*.

* Philoſoph. Arrang. p. 309. 437.

I AM

I AM ſtruck with the NIGHT-SCENE in Virgil's *fourth Eneid* — "the *univerſal* "Silence throughout the Globe — *the* "*ſweet Reſt* of its various Inhabitants, "ſoothing their Cares and forgetting "their Labours — the unhappy DIDO "alone *reſtleſs*; reſtleſs, and agitated with "impetuous Paſſions*." Ch. I.

I AM affected with the Story of REGULUS, as painted by WEST. — "The "crowd of *anxious* Friends, perſuading "him not to return — his Wife, *fainting* "thro' ſenſibility and fear — Perſons, the "leaſt connected, appearing to feel for "him — yet himſelf *unmoved*, inexorable "and ſtern†."

WITHOUT referring to theſe deeply tragic Scenes, what Charms has Muſic, when a maſterly Band paſs unexpectedly

* Æn. IV. 522, &c.
† Horat. Carm. L. III. Od. 5.

Part II. from *loud* to *ſoft*, or from *ſoft* to *loud*?—When the Syſtem changes from the *greater* Third to the *leſs*; or reciprocally, when it changes from this laſt to the former?

ALL theſe Effects have a ſimilar, and well-known Cauſe, *the amazing Force which* CONTRARIES *acquire, either by* JUXTA-POSITION, *or by* QUICK SUCCESSION *.

BUT we aſk ſtill farther, *why have* CONTRARIES *this Force?*—We anſwer, becauſe, *of all things which differ, none*

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* This Truth is not only obvious, but antient. *Ariſtotle* ſays,—Παραλληλα τὰ Ἐναντία μάλιστα φαίνεσθαι—*that* CONTRARIES, *when ſet beſide each other, make the ſtrongeſt appearance.* Παραλληλα γὰρ μᾶλλον τὰ Ἐναντία γνωρίζεται—*that* CONTRARIES *are better known, when ſet beſide each other. Ariſt. Rhetor. Lib.* III. p. 120, & p. 152. *Edit. Sylb.* The ſame author often makes uſe of this Truth in other places; which Truth, *ſimple as it ſeems*, is the ſource of many capital Beauties in all the Fine Arts.

differ

differ ſo widely. Sound differs from Darkneſs, but *not ſo much* as from Silence; Darkneſs differs from Sound, but *not ſo much* as from Light. In the ſame intenſe manner differ Repoſe and Reſtleſſneſs; Felicity and Miſery; dubious Sollicitude and firm Reſolution; the Epic and the Comic; the Sublime and the Ludicrous *. Ch. I.

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* From theſe inſtances we perceive the meaning of thoſe *deſcriptions* of CONTRARIES, that they are τὰ πλεῖστον διαφέροντα τῶν ἐν τῷ αὐτῷ γένει—ἐν τῷ αὐτῷ δεκτικῷ—τῶν ὑπὸ τὴν αὐτὴν δύναμιν—*things which differ moſt widely, among things exiſting in the ſame Genus—in the ſame Recipient—comprehended under the ſame Power or Faculty. Ariſt. Metaph.* Δ. 1. p. 82. *Edit. Sylb. Cicero*, in his Topics, tranſlates *the firſt deſcription—quæ in eodem genere plurimum differunt.* S. 70.

Ariſtotle reaſons as follows. Ἐπεὶ δὲ διαφέρειν ἐνδέχεται ἀλλήλων τὰ διαφέροντα πλεῖον καὶ ἔλαττον, ἐστί τις καὶ μεγίστη διαφορὰ, καὶ ταύτην λέγω ΕΝΑΝΤΙΩΣΙΝ. *It being admitted that things differing from one another, differ* MORE *and* LESS, *there muſt be alſo a certain* DIFFERENCE, *which is* MOST, *and this I call* CONTRARIETY. *Metaph.* p. 162. *Edit. Sylb.*

Part II. AND, *why differ* CONTRARIES *thus widely?*—Becauſe while *Attributes, ſimply different*, may *co-exiſt* in the ſame ſubject, CONTRARIES *cannot co-exiſt*, but always deſtroy one another *. Thus the ſame *Marble* may be both *white* and *hard*; but the ſame Marble cannot be both *white* and *black*. And hence it follows, that as their *Difference* is *more intenſe*, ſo is our *Recognition* of them *more vivid*, and our *Impreſſions more permanent*.

THIS Effect of CONTRARIES is evident even in objects of *Senſe*, where Imagina-

* *Ammonius*, commenting the doctrine of CONTRARIES, (as ſet forth in *Ariſtotle's Categories*) informs us, that *they not only do not imply one another* (as a Son neceſſarily implies a Father) *but that they even* DESTROY ONE ANOTHER, *ſo that, where one is preſent, the other cannot remain*—ἃ μόνον οὐ συνεισφέρει ἄλληλα, ἀλλὰ καὶ φθείρει· τὸ γὰρ ἑνὸς παρόντος, οὐκ ὑπομένει τὸ ἕτερον. *Ammon. in Categ.* p. 147. *Edit. Venet.* *The Stagarite* himſelf deſcribes them in the ſame manner, τὰ μὴ δυνατὰ ἅμα τῷ αὐτῷ παρεῖναι, *things that cannot be preſent at once in the ſame ſubject. Metaph.* Δ. p. 82. *Edit. Sylb.*

tion

tion and Intellect are not in the leaſt concerned. When we paſs (for example) from a Hot-houſe, we feel the common Air *more intenſely* cool; when we paſs from a dark Cavern, we feel the common light of the Day *more intenſely* glaring. Ch. I.

BUT to proceed to Inſtances of ANOTHER and a very DIFFERENT KIND.

FEW Scenes are *more affecting* than THE TAKING OF TROY, as deſcribed in the *ſecond Eneid*—"the Apparition of *Hector* "to *Eneas*, when aſleep, announcing to "him the Commencement of that direful "Event—the diſtant Lamentations, heard "by *Eneas*, as he awakes—his aſcending "the Houſe-top, and viewing the City "in flames—his Friend *Pentheus*, eſcaped "from deſtruction, and relating to him "their wretched and deplorable condition "—*Eneas*, with a few Friends, ruſhing "into the thickeſt danger—their various "ſucceſs, till they all periſh, but himſelf

Part II. " and two more—the affecting Scenes of
" Horror and Pity at *Priam*'s Palace—
" a Son, ſlain at his Father's feet; and
" the immediate Maſſacre of the old Mo-
" narch himſelf—*Eneas*, on ſeeing this,
" inſpired with the memory of *his own*
" Father—his reſolving to return home,
" having now loſt *all* his Companions
" —his ſeeing *Helen* in the way, and his
" Deſign to diſpatch ſo wicked a wo-
" man—*Venus* interpoſing, and ſhewing
" him (by removing the film from his
" Eyes) the *moſt ſublime*, tho' *moſt direful*,
" of all ſights; the Gods themſelves bu-
" ſied in *Troy*'s Deſtruction; *Neptune* at
" one employ, *Juno* at another, *Pallas*
" at a third—*'Tis not Helen* (ſays *Venus*)
" *but the Gods, that are the Authors of*
" *your Country's Ruin—'tis their Incle-*
" *mency*, &c."

Nor leſs ſolemn and awful, tho' leſs leading to *Pity*, *is the Commencement of* the

the ſixth Eneid—"the *Sibyl*'s Cavern— her frantic Geſtures, and Prophecy— the Requeſt of *Eneas* to deſcend to the Shades—her Anſwer, and Information about the Loſs of one of his Friends— the Fate of poor *Miſenus*—his Funeral—the Golden Bough diſcovered, a preparatory Circumſtance for the Deſcent—the Sacrifice—the Ground bellowing under their Feet—the Woods in motion—the Dogs of *Hecate* howling—the *actual* Deſcent in all its particulars of *the marvellous*, and *the terrible*." Ch. I.

If we paſs from an antient Author to a modern, what Scene more ſtriking, than *the firſt Scene in* HAMLET?—"The Solemnity of the *Time*, a ſevere and pinching Night—the Solemnity of the *Place*, a Platform for a Guard—the Guards themſelves; and their appoſite Diſcourſe—*yonder Star in ſuch a Poſi-*

Part II. " *tion*; *the Bell then beating one*—when " *Deſcription* is exhauſted, the thing *itſelf* " appears, *the Ghoſt enters*."

FROM SHAKESPEAR the Tranſition to MILTON is natural. What Pieces have ever met a more juſt, as well as univerſal applauſe, than his *L'Allegro* and *Il Penſeroſo*? — The firſt, a Combination of every incident that is *lively* and *chearful*; the ſecond, of every incident that is *melancholy* and *ſerious*; the Materials of each collected, according to their character, from Rural Life, from City Life, from Muſic, from Poetry; in a word, from every part of *Nature*, and every part of *Art*.

To paſs from POETRY to PAINTING—*the Crucifixion of Polycrates* by SALVATOR ROSA* is " a moſt affecting Repreſenta-

* See Vol. I. of theſe Treatiſes, p. 63.

" tion

" tion of various human Figures, ſeen " under different modes of Horror and " Pity, as they contemplate a dreadful " Spectacle, the Crucifixion above men- " tioned." *The Aurora of* GUIDO on the other ſide is " one of thoſe joyous Ex- " hibitions, where nothing is ſeen but " Youth and Beauty, in every attitude of " Elegance and Grace." *The former* Picture in Poetry would have been a deep *Penſeroſo*; *the latter*, a moſt pleaſing and animated *Allegro*. Ch. I.

AND to what Cauſe are we to refer theſe *laſt* Enumerations of ſtriking Effects?

To a very different one from the former —not *to an* OPPOSITION *of contrary Incidents*, but *to a* CONCATENATION *or* ACCUMULATION *of many, that are ſimilar and congenial.*

AND why have CONCATENATION and ACCUMULATION ſuch a Force?—From theſe

Part II. theſe moſt ſimple and obvious Truths, that *many* things *ſimilar*, when *added together*, will be more in *Quantity*, than *any one* of them *taken ſingly*; — conſequently, that *the more* things are thus added, *the greater* will be their Effect*.

We

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* QUINCTILIAN obſerves, that the man who tells us, *a City was ſtormed*, includes, in what he ſays, *all things which ſuch a diſaſter implies*; and yet for all, that ſuch a brief Information leſs affects us than a Detail, becauſe 'tis leſs ſtriking, to deliver *the whole at once*, than it is *to enumerate the ſeveral particulars*. His words are — *minus eſt* TOTUM *dicere, quam* OMNIA. *Quinct. Inſtitut.* VIII. 3.

The whole is well worth reading, particularly his Detail of the various and horrid Events, which befal the ſtorming of a City. *Sine dubio enim, qui dicit expugnatam eſſe Civitatem*, &c.

ARISTOTLE reaſons much after the ſame manner. — ᾗ διαιρέμενα δὲ εἰς τὰ μέρη, τὰ αὐλὰ μείζω φαίνεται· πλειόνων γὰρ ὑπεροχὴ φαίνεται — *the ſame things, divided into Parts, appear* GREATER, *for then there appears an Exceſs or an Abundance of* MANY *things*.

By way of proof, he quotes HOMER on the ſame ſubject, I mean the taking of a City by ſtorm.

Ὅσσα

WE have mentioned at the ſame time both *Accumulation* and *Concatenation*, becauſe in *Painting*, the Objects, by *exiſting at once*, are *accumulated*; in *Poetry*, as they *exiſt by ſucceſſion*, they are not accumulated but *concatenated*. Yet, *thro' Memory* and *Imagination**, even theſe alſo derive an *accumulative* Force, being *preſerved* from paſſing away by thoſe admirable Faculties, till, like many Pieces of Metal melted together, they collectively form one common Magnitude. Ch. I.

Ὅσσα κακ' ἀνθρώποισι πέλει, τῶν ἄσυ ἀλιώη·
Ἄνδρας μὲν κλείωσι, πόλιν δέ τε πῦρ ἀμαθύνει,
Τέκνα δέ τ' ἄλλοι ἄγυσι, βαθυζώνας τε γυναῖκας
Iliad. IX. v. 588.

The dire diſaſters of a City ſtormed;
The Men they maſſacre; the Town they fire;
And others lead the Children and the Wives
Into Captivity—

See *Ariſt. Rhetor. Lib.* I. p. 29. *Edit. Sylb.* where the above Lines of *Homer* are quoted; and tho' with ſome variation from the common Reading, yet with none, which affects the Senſe.

* See *Hermes*, p. 354, &c.

art II. IT muſt be farther remembered, there is an Accumulation of things *analogous*, even when thoſe things are the objects of *different Faculties*. For example— As are paſſionate *Geſtures* to the Eye, ſo are paſſionate *Tones* to the Ear; ſo are paſſionate *Ideas* to the Imagination. To feel the amazing force of an Accumulation *like this*, we muſt ſee ſome capital *Actor*, acting the *Drama* of ſome capital *Poet*, where all the Powers of *Both* are *aſſembled at the ſame inſtant*.

AND thus have we endeavoured, by a few obvious and eaſy examples, to explain what we mean by the words, *ſeeking the Cauſe or Reaſon, as often as we feel works of Art and Ingenuity to affect us**.

IF I might adviſe a *Beginner* in this elegant purſuit, it ſhould be, as far as

* See p. 1. 6. 7. 47. 48.

poſſible,

poſſible, to recur *for Principles* to the *moſt plain and ſimple Truths*, and to *extend* every Theorem, as he advances, to its *utmoſt latitude*, ſo as to make it *ſuit*, and *include*, the greateſt number of poſſible Caſes. Ch. I.

I WOULD adviſe him farther, *to avoid ſubtle and far-fetched Refinement*, which, as it is for the moſt part adverſe to *Perſpicuity* and *Truth*, may ſerve to make an able *Sophiſt*, but never an able *Critic*.

A WORD more — I would adviſe a young Critic, in his Contemplations, to turn his Eye rather to *the Praiſe-worthy* than *the Blameable*; that is, *to inveſtigate the Cauſes of Praiſe*, rather than the Cauſes of *Blame*. For tho' an uninformed Beginner may in a ſingle inſtance happen to *blame properly*, 'tis more than probable, that in the next he may fail, and incur the Cenſure paſt upon the

Part II. the criticizing Cobler, *Ne ſutor ultra crepidam* *.

We are now to inquire concerning Numerous Composition.

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* Thoſe, who wiſh to ſee the origin of this ingenious Proverb, may find it in *Pliny*, L. XXV. ſ. 12, and in *Valerius Maximus*, L. VIII. c. 12.

CHAP.

CHAP. II.

NUMEROUS COMPOSITION—*derived from* QUANTITY SYLLABIC—*antiently eſſential both to Verſe and Proſe—Rhythm—Peans and Cretics, the Feet for Proſe—* QUANTITY ACCENTUAL—*a Degeneracy from the* SYLLABIC—*Inſtances of it—firſt in Latin—then in Greek—Verſus Politici—Traces of Accentual Quantity in Terence—eſſential to Modern Languages, and among others to Engliſh, from which laſt Examples are taken.*

AS NUMEROUS COMPOSITION ariſes from *a juſt* Arrangement of *Words*; ſo is that *Arrangement juſt*, when formed upon their VERBAL QUANTITY. Ch. II.

Now if we ſeek for this VERBAL QUANTITY in *Greek* and *Latin*, we ſhall find that, while *thoſe two Languages* were in Purity, their *Verbal Quantity* was in Purity

Part II. Purity alſo. *Every Syllable* had a meaſure of *Time*, either long or ſhort, defined with preciſion either by its *conſtituent Vowel*, or by *the Relation* of that Vowel to other Letters adjoining. SYLLABLES thus characterized, when combined, made A FOOT; and FEET thus characterized, when combined, made A VERSE; ſo that, while a *particular* Harmony exiſted in every *Part*, *a general* Harmony was diffuſed thro' the *Whole*.

PRONUNTIATION at this period being, like other things, perfect, ACCENT and QUANTITY were accurately *diſtinguiſhed*; of which diſtinction, familiar *then*, tho' *now* obſcure, we venture to ſuggeſt the following Explanation. We compare QUANTITY to *Muſical Tones differing* IN LONG AND SHORT, as, upon whatever Line they ſtand, *a Semibreif* differs from *a Minim*. We compare ACCENT to *Muſical Tones differing* IN HIGH AND LOW, as D upon the *third* Line differs from

from G upon the *firſt*, be its length the ſame, or be it longer or ſhorter. Ch. II.

AND thus things continued for a ſucceſſion of Centuries, from *Homer* and *Heſiod* to *Virgil* and *Horace*, during which interval, if we add a trifle to its end, all the truly claſſical POETS, both *Greek* and *Latin*, flouriſhed.

NOR was PROSE at the ſame time neglected. Penetrating Wits diſcovered THIS ALSO to be capable of NUMEROUS COMPOSITION, and founded their Ideas upon the following Reaſonings.

THO' they allowed, that PROSE ſhould *not* be *ſtrictly* metrical (for then it would be no longer *Proſe*, but Poetry); yet at the ſame time they aſſerted, *if it had* no *Rhythm at all*, ſuch a vague Effuſion would of courſe fatigue, and the Reader would ſeek in vain for thoſe returning Pauſes, ſo help-

Part II. ful to his reading, and ſo grateful to his Ear*.

Now as FEET were found an Eſſential to that *Rhythm*, they were obliged, as well as Poets, to conſider FEET under their ſeveral characters.

IN this Contemplation they found THE HEROIC FOOT, (which includes *the Spondee, the Dactyl,* and *the Anapæſt*) to be majeſtic and grave, but yet *improper for Proſe*, becauſe, if employed too frequently, the Compoſition would appear *Epic*.

On the contrary, in THE IAMBIC they found *Levity*; it often made, tho' undeſignedly, *a part of common diſcourſe*, and

* See *Ariſtot. Rhetor.* L. III. p. 129. *Edit. Sylb.* Τὸ δὲ σχῆμα τῆς λέξεως δεῖ μήτε ἔμμετρον εἶναι, μήτε ἄῤῥύθμον, κ. τ. λ. So *Cicero—numeris aſtrictam Orationem eſſe debere, carere verſibus. Ad Brut. Orator.* f. 187.

could

could not, for that reaſon, but *want a ſuitable dignity* *. Ch. II.

What Expedient then remained?—They recommended A FOOT, where *the former two were blended*; where *the Pomp of the Heroic*, and *the levity* of the *Iambic* were *mutually* to *correct*, and *temper* one another.

BUT as this appears to require explanation, we ſhall endeavour, if we can, to render it intelligible, ſaying ſomething previouſly upon the nature of *Rhythm*.

RHYTHM differs from METRE, in as much as RHYTHM is *Proportion applied to any Motion whatever*; METRE is *Proportion, applied to the Motion of* WORDS SPOKEN. Thus, in the drumming of a March, or the dancing of a Hornpipe, there is *Rhythm*, tho' *no Metre*; in *Dryden*'s celebrated Ode there is METRE as well

* See in the ſame Treatiſe of *Ariſtotle* what is ſaid about theſe Feet, juſt after the Paſſage above cited. Τῶν δὲ ῥυθμῶν, ὁ μὲν ἡρῷος σεμνὸς, κ. τ. λ. All that follows is well worth reading.

Part II. as RHYTHM, becauſe the Poet with the *Rhythm* has aſſociated certain *Words*. And hence it follows, that, tho' ALL METRE is RHYTHM, yet ALL RHYTHM is NOT METRE *.

THIS

(*) Διαφέρει δὲ μέτρου ῥυθμῦ, ὕλη μὲν γὰρ τοῖς μέτροις ἡ συλλαβὴ, καὶ χωρὶς συλλαβῆς ἐκ ἂν γένοιτο μέτρον· ὁ δὲ ῥυθμὸς γίνεται μὲν καὶ ἐν συλλαβαῖς, γίνεται δὲ καὶ χωρὶς συλλαβῆς, καὶ γὰρ ἐν τῷ κρότῳ. Ὅταν μὲν γὰρ τὰς χαλκέας ἴδωμεν τὰς σφύρας καταφερούλας, ἅμα τινὰ καὶ ῥυθμὸν ἀκούομεν—μέτρου δὲ ἐκ ἂν γένοιτο χωρὶς λέξεως ποιᾶς καὶ ποσῆς. METRE *differs from* RHYTHM, *becauſe with regard to Metres the ſubject matter is a ſyllable*, and *without a ſyllable* (that is a Sound articulate) *no Metre can exiſt*. *But* RHYTHM *exiſts both* IN *and* WITHOUT *ſyllables*; *for it may be perceived in mere* PULSATION *or* STRIKING. *'Tis thus, when we ſee Smiths hammering with their ſledges, we hear at the ſame time* (in their ſtrokes) A CERTAIN RHYTHM,—*but as to* METRE, *there can be none, unleſs there be* AN ARTICULATE SOUND, or WORD, *having a peculiar Quality and Quantity*, (to diſtinguiſh it.) *Longini Fragm.* III. ſ. 5. p. 162. *Edit. Pearce*, qto.

METRUM *in verbis modo*; RHYTHMUS *etiam in corporis motu eſt. Quinctil. Inſt.* IX. 4. p. 598. *Edit. Capper.*

What theſe authors call RHYTHMUS, *Virgil* calls NUMERUS, or its plural NUMERI.

—NU-

THIS being admitted, we proceed and ſay, that the RHYTHM *of the Heroic* Foot is *one to one*, which conſtitutes in Muſic what we call COMMON TIME; and in *muſical Vibration*, what we call THE UNISON. *The* RHYTHM *of the Iambic* is *One to Two*, which conſtitutes in Muſic what we call Ch. II.

—NUMEROS *memini, ſi verba tenerem.* Bucol. IX. 45.

And, before that, ſpeaking of the Fauns and wild Beaſts *dancing*, he informs us—

Tum vero IN NUMERUM *Faunoſq; feraſq; videres*
Ludere—— Bucol. VI. 27.

So too, ſpeaking of the *Cyclopes* at their Forge, he tells us,

Illi inter ſeſe magnâ vi brachia tollunt
IN NUMERUM—— Geor. IV. 174, 175.

Which ſame verſes are *repeated* in the *eight Eneid.* So *Cicero*—NUMERUS *Latinè*, *Græcè* Ῥυθμός—Ad *Brut.* Orat. ſ. 170.

No *Engliſh Term* ſeems to expreſs RHYTHMUS better than the word, TIME; by which we denote *every* Species of *meaſured Motion.* Thus we ſay, there is TIME in *beating* a Drum, tho' but a *ſingle* Sound; *Time* in *Dancing*, and in Rowing, tho' no Sound at all, but what is quite *incidental.*

Part II. TRIPLE TIME; and in *muſical Vibration*, what we call THE OCTAVE. *The* RHYTHM *next to theſe* is that of *Two to Three*, or elſe its equivalent, *Three to Two*; a *Rhythm* compounded of *the two former Times united*; and which conſtitutes in muſical Vibration, what we call THE FIFTH.

'TWAS *here* then they diſcovered THE FOOT they wanted; *that* FOOT, which, being neither the *Heroic*, nor the *Iambic*, was yet ſo far connected with them, as to contain *virtually* within itſelf *the* RHYTHMS *of them both.*

THAT this is fact, is evident, from the following reaſoning. The *Proportion of Two to Three* contains in *Two* the RHYTHM of the *Heroic* Foot; in *Three*, that of the *Iambic*; therefore, *in two and three united*, a Foot *compounded* out of *the two.*

NOW THE FOOT thus deſcribed is no other than the PÆAN; *a Foot* conſtituted either

either *by one long Syllable and three ſhort*, and called *the Pæan a majori*; or elſe *by three ſhort Syllables and one long*, and called *the Pæan a minori*. In either caſe, if we reſolve *the long Syllable* into *two ſhort*, we ſhall find the Sum of the Syllables to be *Five*; that is, *Two to Three*, for the *firſt* Pæan, *Three to Two* for the *ſecond*, each being in what we call THE SESQUIALTER PROPORTION *. Part II.

THOSE

* The ſum of this ſpeculation is thus ſhortly expreſſed by *Cicero*. *Pes enim, qui adhibetur ad numeros, partitur in tria: ut neceſſe ſit partem pedis aut æqualem eſſe alteri parti; aut altero tanto, aut ſeſqui eſſe majorem. Ita ſit æqualis, Dactylus; duplex, Iambus; ſeſqui, Pæon. Ad Brut Orat.* f. 188.

Ariſtotle reaſons upon the ſame Principles. Ἔστι δὲ τρίτος ὁ Παιάν, ᾧ ἐχόμενος τῶν εἰρημένων· τρία γὰρ πρὸς δύο ἐστίν· ἐκείνων δέ, ὁ μὲν ἓν πρὸς ἕν· ὁ δὲ, δύο· ἔχεται δὲ τῶν λόγων τούτων ὁ ἡμιόλιος, οὗτος δ' ἐστὶν ὁ Παιάν· κ. τ. λ. Ariſt. Rhet. L. III. c. 8. p. 129, 130, *Edit. Sylb.*

Again, *Cicero*, after having held much the ſame doctrine, adds — *Probatur autem ab eodem illo* (ſcil. Ariſtotele) *maximè Pæan, qui eſt duplex; nam aut a longâ*

Part II. THOSE, who aſk for examples, may find *the firſt Pæan* in the words ἦφάνιστε, *Dēſĭnĭtĕ*; the ſecond, in the words μέτα δὲ γῆν, *Dŏmŭĕrānt*.

To the *Pæan* may be added THE CRETIC, a Foot of *one ſhort Syllable between two Long*, as in the words ἔψομαι, quōvĕ nūnc; a Foot *in power* evidently *equal to the Pæan*, becauſe reſolvable, like that, into *five* equal times.

WE dwell no longer here; perhaps we have already dwelt too long. 'Tis enough to obſerve, that, by a diſcreet uſe of theſe PÆANS, the antients obtained what they deſired, that is, they *enriched their Proſe*, without making it into *Verſe*; and, while

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oritur, quam tres breves conſequuntur, ut hæc verba, dēſĭnĭtĕ, ĭncĭpĭtĕ, cōmprĭmĭtĕ; *aut a brevibus deinceps tribus, extremâ productâ atque longâ, ſicut illa ſunt,* dŏmŭĕrānt, ſŏnĭpĕdēs. *De Orator.* III. 57, (183.) and in his *Orator. ad M. Brutum*—ſ. 205. and before, ſ. 191 to 197.

vague

vague and vulgar *Proſe* flowed *indefinitely* like a ſtream, theirs, like deſcending Drops, became capable of *being numbered**. Ch. II.

'IT may give Credit to theſe Speculations, trivial as they may appear, when 'tis known they have merited the attention of the ableſt Critics, of *Ariſtotle* and *Demetrius Phalereus*, of *Cicero* and *Quinctilian* †.

THE

* NUMERUS *autem in* Continuatione *nullus eſt:* Diſtinctio, *et æqualium et ſæpe variorum intervallorum* Percuſſio, NUMERUM conficit: *quem in cadentibus guttis, quod intervallis diſtinguuntur, notare poſſumus; in omni præcipitante non poſſumus.* Cic. de Oratore, Lib. III. f. 186.

† See *Ariſtotle* and *Cicero*, as quoted before, particularly the laſt in his *Orator*, f. 189 to the end; *Quinctilian*, L. IX. c 4. *Demetrius Phalereus*, at the beginning of his Tract *De Elocut.*

Cicero, in his *De Oratore*, introduces *Craſſus* uſing the ſame Arguments; thoſe, I mean, which are grounded upon authority.

Atque

Part II. THE Productions ſtill remaining of this Golden Period ſeem (if I may ſo ſay) to have been providentially preſerved, to humiliate modern Vanity, and check the growth of bad Taſte.

BUT this Claſſical Æra, tho' it laſted long, at length terminated. Many Cauſes, and chiefly the irruption and mixture of *Barbarians*, contributed to the debaſing both of *Latin* and *Greek*. As *Diction* was corrupted, ſo alſo was *Pronunciation*. *Accent* and *Quantity*, which had been once *accurately* diſtinguiſhed, began now to be *blended*. Nay more, *Accent* ſo far uſurped *Quantity*'s place, as by a ſort of Tyranny, to make ſhort ſyllables, long; and long ſyllables, ſhort. Thus, in Poetry, as the accent fell upon DE in *Dēus*, and

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Atque hæc quidem ab iis Philoſophis, quos tu maxime diligis, Catule, dicta ſunt: quod eo ſæpius teſtificor, ut auctoribus laudandis ineptiarum crimen effugiam. De Oratore, Lib. III. f. 187.

as

upon i in *ĭbi*, *the firſt* ſyllables of theſe two words were conſidered as *long*. Again, where the Accent did *not* fall, as in the ultima's of *Regnŏ*, or *Saturnŏ*, and even in ſuch ablatives as *Inſulâ* or *Cretâ*, there the Poet aſſumed a Licence, if he pleaſed, to make them *ſhort*. In a word, the whole doctrine of PROSODY came to this—that, as anciently *the Quantity of the Syllables* eſtabliſhed *the Rhythm of the Verſe*, ſo now *the Rhythm of the Verſe* eſtabliſhed *the Quantity of the Syllables*. Ch. II.

THERE was an antient Poet, his name COMMODIANUS, who dealt much in this illicit Quantity, and is ſaid to have written (if that be poſſible) in the fifth, nay ſome aſſert, in the third Century. Take a ſample of his Verſification.

Saturnuſque ſenex, ſi Dēus, quando ſeneſcit?

and again,

Nec Divinus erat, ſed Dēum ſeſe dĭcebat.

and again,

Jupiter

Part II.

Jupiter hic natūs ĭn inſulă Cretă Săturno,
Ut fuit ădultus, patrem de regnŏ privavit.

and again,

Ille autem in Cretâ regnavit, et ĭbi dĕfecit.

I SHALL crown the whole with an admirable diſtich, where (as I obſerved not long ago) *the Rhythm* of the Verſe gives alone the Quantity, while the *Quantity* of the Syllables is wholly diſregarded.

Tŏt rĕŭm crīmĭnĭbūs, părrĭcīdām quōqŭe fŭtūrūm,
Ex aŭctŏrītāte vēſtrā cŏntŭlīſtĭs ĭn āltūm.

Dr. Davies, at the end of his *Minutius Felix*, has thought it worth giving us an Edition of this wretched author, who, if he lived ſo early as ſuppoſed, muſt have been from among the dregs of the people, ſince *Auſonius*, *Claudian*, *Sulpicius Severus*, and *Boethius*, who were all authors of the ſame or a later period, wrote both in *Proſe* and *Verſe* with Claſſical Elegance.

WE

WE have mentioned the Debaſement of *Latin*, previouſly to that of *Greek*, becauſe it was an Event, which happened much ſooner. As early as the ſixth Century, or the ſeventh at fartheſt, *Latin* ceaſed to be the common Language of *Rome*, whereas *Greek* was ſpoken with competent purity in *Conſtantinople*, even to the fifteenth Century, when that City was taken by the *Turks*.

NOT but that Corruption found its way alſo into *Greek* Poetry, when *Greek* began to degenerate, and *Accent*, as in *Latin*, to uſurp dominion over *Quantity*.

'TWAS then began the uſe of the *Verſus Politici**, a ſpecies of Verſes ſo called, becauſe adapted to the *Vulgar*, and only fit for Vulgar Ears. 'Twas then the ſublime *Hexameters* of *Homer* were de-

* See Fabricii Biblioth. Græc. Vol. X. p. 253, 318, 319.

baſed

Part II. baſed into miſerable *Trochaïcs*, not even *legible as Verſes*, but by a ſuppreſſion of *real* Quantity.

TAKE a Sample of theſe Productions, which, ſuch as it is, will be eaſily underſtood, as it contains the Beginning of the Firſt *Iliad*—

Τὴν ὀργὴν ἄδε, χ᾽ λέγε,
Ὦ θεά μ᾽ Καλλιόπη,
Τᾦ Πηλέιδᾳ Ἀχιλλέως,
Πῶς ἐγένετ᾽ ὀλεθρία,
Καὶ πολλὰς λύπας ἐποίσε
Εἰς τὰς Ἀχαίας δὴ πάντας,
Καὶ πολλὰς ψυχὰς ἀνδρείας
Πῶς ἀπέσειλεν εἰς Ἀδην.

In reading the above Verſes, *we muſt carefully regard* ACCENT, *to which*, and to which *alone* we muſt ſtrictly adhere, and follow the ſame *Trochaïc Rhythm*, as in thoſe well known Verſes of *Dryden*—

Wâr he ſúng is tóil and tróuble,
Hónour bút an émpty búbble, &c.

The

The *Accentual* Quantity in the Greek, as well as in the Engliſh, totally deſtroys the *Syllabic*—δε in ἄδε is made long; ſo alſo is λε in λέγε; α, in θεὰ; ο, in Καλλιόπη. Again με is ſhort; ſo alſo is Πη in Πηλείδε. In Αχιλλέως every Syllable is corrupted; the firſt and third, being ſhort, are made long; the ſecond and fourth, being long, are made ſhort. We quote no farther, as all that follows is ſimilar, and the whole exactly applicable to our *preſent* verſification. Ch. II.

THIS diſgraceful Form of *Homer* was printed by *Pinelli*, at *Venice*, in the year 1540, but the Work itſelf was probably ſome centuries older *.

* A ſort of Gloſſary is ſubjoined, whence, for curioſity, we ſelect ſome very ſingular explanations, Πύλη, *a Gate*, is explaned by Πορτα—θυρωροὶ, thoſe, *who keep Gates*, are called Πορταροι, that is, PORTERS—κλίσιαι, TENTS, are called by the name of Τέυται—πύργος, a TOWER, by that of Τύρη—and of κῆρυξ we are informed, σημαίνει ὅλου Τρυμπεταρίυ, that it ſignifies in general A TRUMPETER.

BESIDES

Part II. BESIDES this anonymous Perverter of the *Iliad* and *Odyſſey* (for he has gone thro' both) there are *Political Verſes* of the ſame barbarous character by *Conſtantinus Manaſſes*, *John Tzetzes*, and others of that period.

AND ſo much for the *Verſe* of theſe times. Of their *Proſe* (tho' next in order) we ſay nothing, it being loſs of time to dwell upon authors, who being unable to imitate the Eloquence of their Predeceſſors, could diſcover no new Roads to Fame, but' thro Obſcurity and Affectation. In this Claſs we range *the Hiſtoriæ Auguſtæ Scriptores*, *Marcianus Capella*, *Apuleius*, together with many others, whom we may call *Authors of African Latinity*. Perhaps too we may add ſome of the *Byzantine Hiſtorians*.

BEFORE we quit ACCENTUAL QUANTITY, there is one thing we muſt not omit. Strange as it appears, there are traces of it extant, even in *Claſſical* Writers.

As

As *Dactyls* and *Anapæſts* were frequently intermixed with Iambics, we find no leſs a writer, than the accurate TERENCE, make Syllables *ſhort*, which *by Poſition* were *long*, in order to form the Feet abovementioned. Take the following inſtances, among many others. Ch. II.

˘Et ĭd grātum *fuiſſe advorſum te habeo grātiam.* Andr. A. I. ſ. 1. v. 15.

Prŏptĕr hōſpitaï *hujuſce conſuetudinem* Andr. A. II. ſ. vi. v. 8.

˘Ego ĕxclūdor: *ille recipitur, quâ gratiâ?* Eunuch. Act. I. ſ. II. v. 79.

AMONG theſe Verſes, all beginning with Anapæſts, the ſecond ſyllable ID in the firſt Verſe is made *ſhort*, tho' followed by *three Conſonants:* the firſt Syllable PRŎPTER in the ſecond Verſe is made *ſhort*, tho' followed by *two Conſonants:* and the third ſyllable, ˘EX in *excludor*, in the third Verſe is made *ſhort*, tho' followed

Part II. lowed by a *double Conſonant, and two others* after it.

We are to obſerve however that, while Licences were aſſumed by *the Dramatic Writers of the Comic Iambic*, and by Terence more than the reſt; 'twas a practice unknown to the *Writers of Hexameter*. 'Tis to be obſerved likewiſe, that theſe Licences were taken *at the beginning* of Verſes, and never *at the End*, where *a pure Iambic* was held indiſpenſible. They were alſo *Licences uſually taken* with *Monoſyllables*, *Diſſyllables*, or *Prepoſitions*; in general with Words *in common and daily uſe*, which in all Countries are pronounced with *rapidity*, and made ſhort *in the very Speaking*. It has been ſuggeſted therefore with great probability, that Terence adopted ſuch a Mode of Verſifying, becauſe it *more reſembled* the common Dialogue of the *middle Life*, which no one ever imitated more happily than himſelf*.

* See the *valuable Tract* of the celebrated Bentley, prefixed to his *Terence*, under the title of *De Metris Terentianis* ΣΧΕΔΙΑΣΜΑ.

WE are now to proceed to the *modern Languages*, and to *our own* in particular, which, like the reſt, has little of Harmony but what it derives from ACCENTUAL QUANTITY. And yet as this ACCENTUAL QUANTITY is wholly governed by *Antient Rhythm*, to which, as far as poſſible, *we accommodate Modern Words*, the Speculations are by no means detached from *Antient Criticiſm*, being wholly derived from *Principles*, which that Criticiſm had *firſt* eſtabliſhed. Ch. II.

CHAP. III.

QUANTITY VERBAL *in Engliſh—a few Feet pure, and agreeable to* SYLLABIC QUANTITY *— inſtances — yet* ACCENTUAL QUANTITY *prevalent — inſtances — tranſition to* PROSE*—Engliſh Pæans, inſtances of —* RHYTHM *governs Quantity, where this laſt is Accentual.*

IN the ſcrutiny which follows we ſhall confine ourſelves to ENGLISH, as no Language, *to us at leaſt*, is equally familiar. And here, if we begin with quoting Poets, it muſt be remembered it is not purely for the ſake of *Poetry*, but with a view to that *Harmony*, of which *our Proſe is ſuſceptible.*

A few pure Iambics of the *Syllabic* ſort we have, tho' commonly blended with the *ſpurious* and *accentual.* Thus *Milton*,

Foūn-

Foūntaīns, and ye, that warble, as YE˘ FLŌW— P. L. V. 195. Ch. III.

And again, more completely in that fine Line of his—

Fŏr ¯Elŏquēnce, thĕ Soūl; Sōng chārms THE˘ SE¯NSE— P. L. II. 556.

IN the firſt of theſe Verſes the laſt Foot is (as it *always ſhould be**) *a pure* SYLLABIC *Iambic*; in the ſecond Verſe every Foot is *ſuch*, but the Fourth.

BESIDES *Iambics*, our Language knows alſo *the Heroic* Foot. In the Verſe juſt quoted,

FOU¯NTAI¯NS, *and ye, that warble as ye flow*,

the firſt Foot is a SPONDEE: ſo is the *fourth Foot* in that other Verſe,

For Eloquence, the Soul; SO¯NG CHA¯RMS *the Senſe.*

* Sup. p. 82.

Part II. *This Foot* ſeems to have been admitted among *the Engliſh Iambics* preciſely for the ſame reaſon as among the *Greek* and *Latin*; to infuſe a certain *Stability*, which *Iambics* wanted, when alone—

TARDIOR *ut paullo*, GRAVIORQUE *veniret ad aures*,
SPONDEOS STABILES *in jura paterna recepit.* *Hor. Art. Poet.*

NOR do we want *that other Heroic Foot*, THE DACTYL, and that too accompanied (as uſual) with THE SPONDEE. Thus in the ſecond *Pſalm* we read—

*Whȳ dŏ thĕ pēoplĕ ĭmA*ĀGĬNE *A*Ă VAĪN THĪNG?

And ſoon after—

—*againſt the Lōrd ănd ă*GAĪNST HĬS AĂNOĪNTĔD.

WHERE in both inſtances we have the *Hexameter Cadence*, tho' perhaps it was caſual,

caſual, and what the Tranſlators never in- Ch. III.
tended.

IT muſt indeed be confeſſed *this Metre* appears *not natural* to our Language, nor have its *Feet* a proper effect, but when mixt with *Iambics*, to infuſe that *Stability*, which we have lately mentioned*.

'TIS proper alſo to obſerve that, tho' metrical Feet in *Engliſh* have a few *long* and *ſhort* Syllables, even in their *genuine* character (that I mean, which they derive from TRUE SYLLABIC QUANTITY) yet

† Sup. p. 86.

* The uſe of the *Heroic* and the *Iambic* is well explained by *Cicero* from *Ariſtotle*.

Quod longe Ariſtoteli *videtur ſecus, qui judicat* Heroum Numerum *grandiorem quam deſideret ſoluta oratio*; Iambum *autem nimis e vulgari ſermone. Ita neque humilem, nec abjectam orationem, nec nimis altam et exaggeratam probat*; plenam *tamen* eam *vult eſſe* gravitatis, *ut eos, qui audiunt, ad majorem admirationem poſſit traducere. Ad Brut. Orat.* f. 192.

Part II. is *their Quantity more often determined* BY ACCENT ALONE*, it being enough to make a Syllable *long*, if it be ACCENTED; and ſhort, if it be UNACCENTED; whatever may be the *Poſition of* ANY *ſubſequent Conſonants*.

THUS in MILTON, we read,

—— *on the ſēcrĕt tōp*
Of Oreb dīdſt ĭNSPĪRE— P. L. I. 6. 7.

and again,

*Hŭrl'd hēad*LŎNG, *flā*MĬNG, *frōm th' ĕthē-rĭăl ſkȳ.* P. L. I. 45.

IN theſe examples, the firſt Syllable of *ĭnſpire* is *ſhort* by *Accentual Quantity*, tho' the *Poſition* of its Vowel is before *three Conſonants*; the laſt Syllable of *head-lŏng*, and the laſt Syllable of *flamĭng*, are *ſhort*, even tho' *the conſecutive Conſonants* are in both caſes *Four*.

* Sup. p. 74. 83.

SUCH

Ch. III.

SUCH then in *Engliſh* being the force of ACCENTUAL QUANTITY, we are now to conſider thoſe Feet, thro' which not *our Verſe*, but OUR PROSE may be harmonized.

Now *theſe Feet* are no other than THE TWO PÆANS, already deſcribed †, and their equivalent, THE CRETIC, which three may more particularly be called the FEET FOR PROSE *.

IN *Proſe-compoſition* they may be called thoſe Ingredients, which, like Salt in a Banquet, ſerve to give it a reliſh. Like Salt too, we ſhould ſo employ them, that we may not ſeem to have miſtaken the Seaſoning for the Food. — But more of this hereafter ‡.

† Sup. p. 70, 71, 72.

* *Sit igitur* [oratio] *(ut ſupra dixi) permiſta* et temperata numeris, *nec diſſoluta, nec tota numeroſa*, PÆONE *maximè*, &c. Ad Brut. Orat. ſ. 196 — and ſoon before, ſ. 194. PÆON *autem minimè eſt aptus ad Verſum*; *quo* libentius *enim recepit* ORATIO.

‡ *Infr.* p. 107. 108.

As

Part II. As to *the Place of theſe* PÆANS, tho' they have their effect in *every* part of a Sentence, yet have they a peculiar energy at its *Beginning*, and its *End*. The difference is, we are adviſed *to begin with the firſt Pæan*, and to *conclude with the ſecond*, that the Sentence in each Extreme may be *audibly* markt*. If the Sentence be emphatical, and call for ſuch attention, nothing can anſwer the purpoſe more effectually, than that CHARACTERISTIC LONG SYLLABLE, which in the *firſt Pæan* is always *inceptive*, in the *ſecond* is always *concluſive*.

For want of better examples we venture to illuſtrate by the following, where we have markt the Two PÆANS, together with their Equivalent THE CRETIC, and

* Vid. *Ariſtot. Rhetor.* L. III. c. 8. p. 30. *Edit. Sylb.* Ἔστι δὲ Παιᾶνος δύο εἴδη, ἀντικείμενα ἀλλήλοις· ὧν τὸ μὲν, κ. τ. λ.

where

where we have not only markt *the Time* over each Syllable, but *ſeparated each Foot* by a disjunctive ſtroke. Ch. III.

Beăutў măy bĕ—lōſt, măy bĕ fŏr—yēars pŭtlīv'd: but Virtue remains the ſame, till Līfe ĭtſĕlf—ĭs ăt ăn ēnd.

Again—

Stēep ĭs thĕ ˇ A-ſcēnt bў whĭch wĕ—moūnt tŏ Fāme;—nŏr ĭs thĕ Sūm—mĭt tŏ bĕ gaīn'd —bŭt bў Săgā—cĭtў ănd toīl. Fōols ăre ſūre tŏ lōſe thĕir wāy, ănd Cōwărds ſĭnk bĕnēath the difficulty: thĕ wīſe ănd brāve ălōne ſŭccēed; pĕrſīſt—ĭn thĕir ăttĕmpt— ănd nĕvĕr yīēld—tŏ thĕ fătigūe.

THE Reader in theſe examples will regard two things; one, that the *Strokes of Separation* mark *only the Feet*, and are not to be regarded *in the Reading*; another, that tho' he may meet perhaps a few inſtances agreeable to *antient Proſody*, yet in *modern Rhythm* like this, be it

Pro-

Part II. *Proſaïc* or *Poetic*, he muſt expect to find it *governed* for the greater part BY ACCENT*.

AND ſo much for *Proſaïc Feet*, and *Numerous Proſe*, which, upon the Principles eſtabliſhed by *antient* Critics, we have aimed to accommodate to *our own Language*.

BUT we ſtop not here, having a few more Speculations to ſuggeſt, which, appearing to ariſe from the Principles of the old *Critics*, are amply verified in our beſt *Engliſh* authors. But more of this in the following Chapter.

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* Sup. p. 74. 83. 88.

CHAP.

CHAP. IV.

Other Decorations of Proſe beſides Proſaïc Feet — ALLITERATION — SENTENCES — PERIODS — *Caution to avoid exceſs in conſecutive Monoſyllables* — *Objections, made and anſwered* — *Authorities alleged* — *Advice about Reading.*

BESIDES the Decoration of *Proſaïc Feet*, there are other Decorations, admiſſible into *Engliſh Compoſition*, ſuch as ALLITERATION, and SENTENCES, eſpecially THE PERIOD. Ch. IV.

FIRST therefore for the firſt; I mean ALLITERATION.

AMONG the Claſſics of old there is no finer illuſtration of this Figure, than LUCRETIUS's

PHILOLOGICAL.

1. CRETIUS's Deſcription of thoſe bleſt abodes, where his Gods, detached from *Providential* Cares, ever lived in the fruition of *divine Serenity*.

Apparet Divum numen, ſedeſque QUIE*tæ,*
QUAS *neque concutiunt venti, neque* NU*bila* NIM*bis*
Aſpergunt, NE*que* NIX *acri concreta pruinâ*
CA*na* CA*dens violat, ſemperque* IN*nubilus æther*
IN*tegit, et* LAR*ge diffuſo* LU*mine ridet.*

Lucret. III. 18.

THE ſublime and accurate VIRGIL did not contemn *this Decoration*, tho' he uſed it with ſuch pure, unaffected *Simplicity*, that we often feel its Force, without contemplating the Cauſe. Take one Inſtance out of infinite, with which his Works abound.

Aurora

Aurora interea MI*seris* MOR*talibus* AL- Ch. IV.
mam
Extulerat LU*cem, referens opera atque*
LA*bores* *.

Æn. XI. v. 183.

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* The following Account of this Figure is taken from *Pontanus*, one of theſe ingenious *Italians*, who flouriſhed upon the revival of a purer Literature in *Europe*.

Ea igitur ſive figura, ſive ornatus, condimentum quoſi quoddam numeris affert, placet autem nominare ALLITERATIONEM, *quòd è Literarum alluſione conſtet. Fit itaque in verſu, quoties dictiones continuatæ, vel binæ, vel ternæ ab iiſdem primis conſonantibus, mutatis aliquando vocalibus, aut ab iiſdem incipiunt* SYLLABIS, *aut ab* IISDEM *primis vocalibus. Delectat autem* ALLITERATIO *hæc merificè in primis et ultimis locis facta, in mediis quoque, licet ibidem aures minùs ſint intentæ. Ut*

" *Sæva ſedens ſuper arma* — Virg.
" —*tales caſus Caſſandra canebat.* ejuſd.
" *Inſontem infando indicio.* — ejuſd.
" —*longè ſale Saxa ſonabant.* ejuſd.
" —*magno miſceri murmure pontum.* ejuſd.
" *Quæque lacus latè liquidos* — ejuſd.

Fit interdum per continuationem inſequentis verſus, ut in his Lucretianis.

" *Ad-*

II. To VIRGIL we may add the ſuperior authority of HOMER.

Ἦτοι ὃ καππεδίον τὸ Ἀλήϊον οἷος ἀλᾶτο,
Ὃν θυμὸν κατέδων, πάτον Ἀνθρώπων Ἀλεείνων.
Ιλ. ζ. 201.

HERMOGENES, the Rhetorician, when he quotes theſe Lines, quotes them as an

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" —*adverſo flabra feruntur*
" *Flumine.*——

Atqui ALLITERATIO *hæc ne Ciceroni quidem diſplicuit in Oratione ſolutâ, ut cum dixit in Bruto,* " *Nulla Res magis penetrat in animos, eoſque* FINgit, " FORmat, FLECtit." *Et in ſecundo de Oratore;* " *Quodque me* SOLlicitare SUMme SOlet." *Quid quod nè in jocis quidem illis tam lepidis neglecta eſt à Plauto; ut cum garrientem apud herum induxit Pœnulum;* " *Ne tu oratorem hunc* PUGnis PLECtas POStea. " *Atque hæc quidem* ALLITERATIO *quemadmodum tribus in iis fit vocibus, fit alibi etiam in duabus ſimili modo. Ut,*

" —*taciti ventura videbant.* Virg.
" *Tamo tempus erit.*— ejuſd.

JOHANNIS JOVIANI PONTANI *Actius — Dialogus.* Tom. II. p. 104. *Edit. Venetis,* ap. *Ald.* 1519.

example

example of the Figure here mentioned, but calls it by a *Greek* name, ΠΑΡΗΧΗΣΙΣ*. Ch. IV.

Cicero has tranſlated the above Verſes elegantly, and given us too ALLITERATION, tho' not under the ſame letters.

Qui miſer in campis errabat ſolus Alæis;
Ipſe ſuum Cor edens, hominum VESTIGIA VITANS. Cic.

Ariſtotle knew this Figure, and called it ΠΑΡΟΜΟΙΩΣΙΣ, a name perhaps not ſo preciſe as the other, becauſe it rather expreſſes *Reſemblance in general*, than that, which ariſes from *Sound in particular*.

* The Explanation of it, given by *Hermogenes*, exactly ſuits his Inſtance. Παρήχησις δέ ἐστι κάλλος ὁμοίων ὀνομάτων, ἐν διαφόρῳ γνώσει ταυτὸν ἠχούντων. PARECHESIS *is Beauty in ſimilar Words, which under a different ſignification* SOUND *the ſame.* Ερμογ. περὶ Ἰδεῶν. Τομ. δ. p. 193. Edit. Porti, 1570.

Part II. His example is—ΑΓΡΟΝ γὰρ ἔλαβεν, ΑΡΓΟΝ παρ' αὐτῦ *.

THE *Latin* Rhetoricians ſtiled it ANNOMINATIO, and give us examples of ſimilar character †.

BUT the moſt ſingular Fact is, that ſo *early* in our own Hiſtory, as the reign of *Henry the Second*, this Decoration was eſteemed and cultivated both by the *Engliſh* and the *Welch*. So we are informed by *Giraldus Cambrenſis*, a contemporary Writer, who, having firſt given *the Welch* inſtance, ſubjoins *the Engliſh* in the following verſe—

GOD *is together* GAMMEN *and Wiſedóme.*

—that is, *God is at once both Joy and Wiſdom.*

HE calls the Figure by the *Latin* Name ANNOMINATIO, and adds, " *that the two*

* Ariſtot. Rhet. III. 9. p. 132. *Edit. Syll.*

† Scrip. ad Herenn. L. IV. f. 29.

" *Na-*

" *Nations were ſo attached to this verbal*
" *Ornament in every high finiſhed Compo-*
" *ſition, that nothing was by them eſteemed*
" *elegantly delivered, no Diction conſidered*
" *but as rude and ruſtic, if it were not*
" *firſt amply refined with the poliſhing Art*
" *of this Figure*.*"

'Tis perhaps from this National Taſte of ours that we derive many *Proverbial* Similes, which, if we except the Sound, ſeem to have no other merit—*Fine, as Five pence—Round, as a Robin*—&c.

Even Spenser and Shakspeare adopted the practice, but then it was in a manner ſuitable to ſuch Geniuſes.

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* *Præ cunctis cutem Rhetoricis exornationibus* Anno-mination*e magis utuntur, eâque precipue ſpecie, quæ primas dictionum litteras vel ſyllabas convenientiâ jungit.* Adeo igitur hoc verborum ornatu duæ nationes *(Angli ſcil. et Cambri)* in omni ſermone exquiſito utuntur, ut nihil ab his eleganter dictum, nullum niſi rude et agreſte cenſeatur eloquium, ſi non ſchematis hujus limâ plene fuerit expolitum. *Girald. Cambrenſis Cambriæ Deſcriptio, p.* 889. *Edit. Fol. Camdeni,* 1603.

SPENSER ſays—

For not to have been dipt in LETHE LAKE
Could SAVE THE SON *of* THETIS *from to die;*
But that BLIND BARD *did him immortal make*
With Verſes, DIPT *in* DEW *of Caſtalie.*

SHAKSPEARE ſays—

HAD *my ſweet* HARRY HAD *but* HALF *their numbers,*
This day might I, HANGING *on* HOTSPUR'S *neck,*
Have talked, &c.

Hen. IVth, Part 2d, Act 2d.

MILTON followed them.

For Eloquence, the SOUL; SONG *charms the* SENSE. P. L. II. 556.

and again,

BEHEMOTH, BIGGEST BORN *of Earth, upheav'd*
His vaſtneſs— P. L. VII. 471.

FROM

FROM DRYDEN we ſelect one example out of many, for no one appears to have employed this Figure more frequently, or (like *Virgil*) with greater Simplicity and Strength. Ch.IV.

Better to HUNT *in fields for* HEALTH *unbought,*
Than fee the DOCTOR *for a nauſeous* DRAUGHT.
The Wiſe for cure on exerciſe DEPEND;
God never MADE *his Work for* MAN *to* MEND. Dryd. Fables.

POPE ſings in his *Dunciad*—

'Twas chatt'ring, grinning, mouthing, jabb'ring all;
And NOISE, *and* NORTON; BRANGLING, *and* BREVAL;
DENNIS, *and* DISSONANCE.—

WHICH Lines, tho' truly poetical and humorous, may be ſuſpected by ſome to ſhew their Art *too conſpicuouſly*, and too

Part II. nearly to reſemble that Verſe of old *Ennius*—

O! Tite, Tute, Tati, Tibi Tanta, Tyranne, Tuliſti.

Script. ad Herenn. L. IV. ſ. 18.

GRAY begins a ſublime Ode,

RUIN *ſeize thee*, RUTHLESS *King*, &c.

WE might quote alſo ALLITERATIONS from *Proſe Writers*, but thoſe, we have alleged, we think ſufficient.

NOR is Elegance only to be found in *ſingle Words*, or in *ſingle Feet*; it may be found, when we *put them together, in our peculiar mode* of putting them. 'Tis out of *Words and Feet thus compounded* that we form SENTENCES, and among *Sentences* none ſo ſtriking, none ſo pleaſing, as THE PERIOD. The reaſon is, that, while other Sentences are *indefinite*, and (like a Geometrical Right-line) may be *produced indefinitely*, THE PERIOD (like a Cir-

a Circular Line) is always *circumſcribed*, returns, and terminates at a given point. In other words, while other Sentences, by the help of common Copulatives, have a ſort of *boundleſs effuſion*; the *conſtituent parts* of a PERIOD* have a ſort of *reflex* union, in which union the Sentence is ſo far complete, as neither to require, nor even to admit *a farther* extenſion. Readers find a pleaſure in this *grateful Circuit*, which leads them ſo agreeably to an acquiſition of knowlege. Ch. IV.

THE Author, if he may be permitted, would refer by way of illuſtration to the

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* Vid. Ariſt. *Rhet.* III. c. 9. *Demetr. Phal. de Elocut.* ſ. 10, &c.

The *compact combining character of the* PERIOD is well illuſtrated by *Demetrius* in the following Simile. Ἔοικε γὰρ τὰ μὲν περιοδικὰ κῶλα τοῖς λίθοις, τοῖς ἀνθερείδουσιν τὰς περιφερεῖς στέγας, καὶ συνέχουσιν — *the conſtitutive Members of* THE PERIOD *reſemble thoſe Stones, which mutually ſupport, and keep vaulted Roofs together.* ſ. 13.

Part II. Beginnings of his HERMES, and his PHILOSOPHICAL ARRANGEMENTS, where ſome Attempts have been made in this *Periodical Style*. He would refer alſo for much more illuſtrious examples, to the Opening of CICERO's OFFICES; to that of the capital Oration of DEMOSTHENES CONCERNING THE CROWN; and to that of the celebrated PANEGYRIC, made (if he may be ſo called) by *the father of Periods*, ISOCRATES.

AGAIN — every *Compound Sentence* is compounded of *other Sentences more ſimple*, which, compared to one another, have *a certain Proportion of Length*. Now 'tis in general a good Rule, that among theſe *conſtituent* Sentences THE LAST (if poſſible) ſhould be *equal* to THE FIRST; or *if not equal*, then *rather longer* than ſhorter*.

* —ut PARIA ſint ſibi POSTERIORA *ſuperioribus*, EXTREMA primis; aut, *quod eſt etiam melius et magis*, LONGIORA. *Cic. de Or.* III. 5. 186.

The

The reaſon is, that without a ſpecial Cauſe, *abrupt Concluſions are offenſive*, and the Reader, like a Traveller quietly purſuing his Journey, finds an unexpected precipice, where he is diſagreeably ſtopt. Ch IV.

To theſe Speculations concerning *Sentences*, we ſubjoin a few others.

IT has been called a fault in our Language, that it abounds in MONOSYLLABLES. As theſe, in too lengthened a ſuite, diſgrace a Compoſition; *Lord Shafteſbury*, (who ſtudied purity of Stile with great attention) limited their number to *nine*, and was careful, in his *Characteriſtics*, to conform to his own Law. Even in *Latin* too many of them were condemned by *Quinctilian**.

ABOVE all, care ſhould be had, that *a Sentence* END *not with a crowd of them*,

* *Etiam* MONOSYLLABA, *ſi plura ſunt, male continuabuntur: quia neceſſe eſt,* COMPOSITIO, *multis clauſulis conciſa,* SUBSULTET. Inſt. Orat. IX. 4.

thoſe

Part II. thoſe eſpecially of the *vulgar, untunable* ſort, ſuch as, *to ſet it up*, to *get by and by at it*, &c. for theſe diſgrace a Sentence that may be otherwiſe laudable, and are like the Rabble at the cloſe of ſome pompous Cavalcade.

'Twas by theſe, and other arts of ſimilar ſort, that Authors in diſtant ages have cultivated their STILE. Looking upon *Knowlege* (if I may be allowed the alluſion) *to paſs into the Manſions of the Mind* THRO' LANGUAGE, they were careful (if I may purſue the metaphor) not to offend in THE VESTIBULE. They did not eſteem it pardonable to deſpiſe the *Public Ear*, when they ſaw the Love of Numbers ſo univerſally diffuſed *.

* *Nihil eſt autem tam* COGNATUM MENTIBUS NOSTRIS, *quam* NUMERI *atque* VOCES; *quibus et excitamur, et incendimur, et lenimur, et langueſcimus, et ad hilaritatem et ad triſtitiam ſæpe deducimur; quorum illa ſumma vis*, &c. Cic. de Orat. III. f. 197.

NOR

Ch.IV.

NOR were they diſcouraged, as if they thought their labour would be loſt. In theſe *more refined*, but yet *popular* Arts, they knew the amazing difference between *the Power to execute*, and *the Power to judge*;—that to EXECUTE was the *joint* Effort of *Genius* and of *Habit*; a painful Acquiſition, only attainable by the Few;—TO JUDGE, the ſimple Effort of that *plain but common Senſe*, imparted by Providence in ſome degree to every one*.

BUT here methinks an Objector demands—"*And are Authors then to compoſe, and form their Treatiſes by Rule? —Are they to ballance Periods?—To ſcan Pæans and Cretics?—To affect Alliterations?—To enumerate Monoſyllables*, &c."

* *Mirabile* EST, *cum plurimum* in Faciendo *interſit inter* doctum *et* rudem, *quam non multum differat* in Judicando. Ibid. III. f. 197.

IF,

Part II. IF, in anſwer to this Objector, it ſhould be ſaid, THEY OUGHT, the Permiſſion ſhould at leaſt be *tempered* with much caution. Theſe Arts are to be ſo *blended* with a pure but *common* Stile, that the Reader, as he proceeds, may *only feel* their *latent* force. If ever they become *glaring*, they degenerate into *Affectation*; an Extreme more diſguſting, becauſe leſs natural, than even the vulgar language of an unpoliſhed Clown. 'Tis in Writing, as in Acting —— The beſt Writers are like our late admired *Garrick*. — And how did that able Genius employ his Art?—Not by a vain *oſtentation* of any *one* of its powers, but by a *latent uſe* of them *all* in ſuch an exhibition of Nature, that, while we were preſent in a Theatre, and only beholding an Actor, we could not help thinking ourſelves in *Denmark* with HAMLET, or in *Boſworth* Field with RICHARD *.

THERE

* *Ubicunque* ARS OSTENTATUR, VERITAS *abeſſe videtur*. *Quinctil.* Inſtit. X. 3. p. 587. Edit. Capp.

—*Quæ*

THERE is another Objection ſtill — Theſe Speculations may be called MINUTIÆ; things partaking at beſt more of *the elegant*, than of *the ſolid*; and attended with difficulties, beyond the value of the labour. Ch. IV.

To anſwer this, it may be obſerved, that, when *Habit* is once gained, nothing ſo eaſy as *Practice*. When the Ear is once habituated to theſe *Verbal Rhythms*, it forms them *ſpontaneouſly*, without attention or labour. If we call for inſtances, what more eaſy to every Smith, to every Carpenter, to every common mechanic, than *the ſeveral Energies of their proper Arts*?* How little do even *the*

—*Quæ ſunt* ARTES ALTIORES, *plurumque* OCCULTANTUR, *ut Artes ſint.* Ejuſd. VIII. c. 3. p. 478. *Edit. Capper.*—DESINIT *Ars eſſe, ſi* APPAREAT. Ejuſd. IV. 2. p. 249.

* See *Dionyſ. Halicarn. de Struct. Orat.* f. 25. where this Argument is well enforced by the *common well-*

Part II. *the rigid* Laws of *Verſe* obſtruct a Genius truly Poetic? How little did they cramp a *Milton*, a *Dryden*, or a *Pope*? *Cicero* writes that *Antipater the Sidonian* could pour forth Hexameters *extempore* †; and that, whenever he choſe to verſify, Words followed him of courſe. We may add to *Antipater* the antient *Rhapſodiſts* of the *Greeks*, and the modern *Improviſatori* of the *Italians*. If this then be practicable *in Verſe*, how much more ſo *in Proſe*? In *Proſe*, the Laws of which ſo far differ from thoſe of Poetry, that we can at any

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well-known HABIT OF READING, ſo difficult at firſt, yet gradually growing ſo familiar, that we perform it at laſt without deliberation, juſt as we ſee, or hear.

† Cic. de Oratore, L. III. 194. The ſame great writer in another place, ſpeaking of the power of Habit, ſubjoins—*Id autem bonâ diſciplinâ exercitatis, qui et multa ſcripſerint, et quæcunque etiam ſine ſcripto dicerent ſimilia ſcriptorum effecerint, non erit difficilimum. Ante enim circumſcribitur mente* SENTENTIA, *confeſtimque* VERBA *concurrunt*, &c. Orator. ad Brut. ſ. 200.

time

time relax them as we find expedient? Nay more, where to relax them is not only expedient, but even *neceſſary*, becauſe tho' *Numerous Compoſition* may be a *Requiſite*, yet *regularly returning Rhythm* is a thing we ſhould avoid *? Ch. IV.

In every *whole*, whether natural or artificial, *the conſtituent Parts* well merit our regard, and in nothing more, than *in the facility of their co-incidence*. If we view a Landſkip, how pleaſing the Harmony between Hills and Woods, between Rivers and Lawns? If we ſelect from this Landſkip a Tree, how well does the Trunk correſpond with its Branches, and the whole of its Form with its beautiful Verdure? If we take an Animal, for example, a fine Horſe, what *a Union* in his

* *Multum intereſt, utrum* NUMEROSA *ſit (id eſt, ſimilis Numerorum) an planè* E NUMERIS, *conſtet Oratio. Alterum ſi ſit, intolerabile vitium eſt: alterum niſi ſit, diſſipata, et inculta, et fluens eſt Oratio.* Ejuſd. ad Brut. f. 220.

Colour,

Part II. Colour, his Figure, and his Motions? If one of human race, what *more pleaſingly congenial*, than when *Virtue* and *Genius* appear to animate *a graceful Figure?*

—pulchro veniens e corpore virtus?

The charm increaſes, if to a graceful *Figure* we add a graceful *Elocution*. *Elocution* too is heightened ſtill, if it convey elegant *Sentiments*; and theſe again are heightened, if cloathed with graceful *Diction*, that is, with Words, which are pure, preciſe, and well arranged.

But this brings us *home* to the very *ſpot, whence we departed.* We are inſenſibly returned to *Numerous Compoſition*, and view in Speech however referred, whether to the Body or the Mind, whether to the Organs of Pronunciation, or the Purity of Diction; whether to the Purity of Diction, or the Truth of Sentiment, how *perfectly natural the Co-incidence of every part.*

We

Ch. IV.

We muſt not then call theſe *verbal Decorations*, Minutiæ. They are eſſential to *the Beauty*, nay to *the Completion* of the *Whole*. Without them the Compoſition, tho' its *Sentiments* may be juſt, is like a Picture, with good *Drawing*, but with bad and defective *Colouring*.

These we are aſſured were the Sentiments of Cicero, whom we muſt allow to have been a Maſter in his Art, and who has amply and accurately treated *verbal* Decoration and *numerous* Compoſition in no leſs than *two* Capital Treatiſes*, ſtrengthening withal his own Authority with that of Aristotle and Theophrastus; to whom, if more were wanting, we might add the names of Demetrius Phalereus, Dionysius of Halicarnassus, Dionysius Longinus, and Quinctilian.

* His *Orator*, and his *De Oratore*.

Part II. HAVING preſumed thus far to adviſe AUTHORS, I hope I may be pardoned for ſaying a word to READERS, and the more ſo, as the Subject has not often been touched.

WHOEVER *reads* a *perfect* or *finiſhed Compoſition*, whatever be the Language, whatever the Subject, ſhould read it, even if *alone*, both *audibly*, and *diſtinctly*.

IN a Compoſition of *this* Character not only *preciſe Words* are admitted, but Words *metaphorical* and *ornamental*. And farther — as every Sentence contains a latent Harmony, ſo is that Harmony derived from the *Rhythm* of its conſtituents Parts *.

A COMPOSITION then *like this*, ſhould (as I ſaid before) be read both *diſtinctly* and

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* See before, from p. 84 to p. 105.

audibly;

audibly; with due regard to Stops and Pauſes; with occaſional Elevations and Depreſſions of the Voice, and whatever elſe conſtitutes *juſt* and *accurate** PRONUNCIATION. He, who deſpiſing, or neglecting, or knowing nothing of all this, reads a Work of ſuch character, as he would read a Seſſions-paper, will not only miſs many beauties of *the Stile*, but will probably miſs (which is worſe) a large proportion of *the Senſe*. Ch. IV.

SOMETHING ſtill remains concerning the Doctrine of WHOLE and PARTS, and thoſe Eſſentials of *Dramatic* Imitation, MANNERS, SENTIMENT, and THE FABLE. But theſe Inquiries properly form other Chapters.

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* *Vid. Scriptor. ad Herenn.* L. I. ſ. 3. L. III. ſ. 19. 20. 21. 22. 23. p. 4. 73. 74. 75. *Edit. Oxon.* 1718.

Part II.

CHAP. V.

Concerning WHOLE *and* PARTS, *as eſſential to the conſtituting of a legitimate Work—the Theory illuſtrated from* THE GEORGICS OF VIRGIL, *and* THE MENEXENUS OF PLATO—*ſame Theory applied to ſmaller pieces*—TOTALITY, *eſſential to ſmall Works, as well as great*—*Examples to illuſtrate*—ACCURACY, *another Eſſential*—*more ſo to ſmaller pieces, and why*—*Tranſition to* DRAMATIC SPECULATIONS.

EVERY *legitimate* Work ſhould be ONE, as much as a Vegetable, or an Animal; and, to be ONE like them, it ſhould be a WHOLE, *conſiſting of* PARTS, and be in nothing *redundant*, in nothing *deficient*. The difference is, THE WHOLE *of an Animal*, or *a Vegetable* conſiſts of PARTS, which *exiſt at once*: THE WHOLE

of

of an Oration, or *a Poem*, as it muſt be either heard or peruſed, conſiſts of Parts *not taken at once*, but *in a due and orderly Succeſſion*. Ch. V.

The Deſcription of SUCH A WHOLE is perfectly ſimple, but not, *for that Simplicity*, the leſs to be approved.

A WHOLE, we are informed, *ſhould have a Beginning, Middle, and End**. If we doubt this, let us ſuppoſe a Compoſition to want them:—would not the very vulgar ſay, *it had neither head nor tail?*

NOR are the *Conſtitutive Parts*, tho' equally ſimple in their deſcription, for that reaſon leſs founded in truth. A BEGINNING is *that, which nothing neceſſarily precedes, but which ſomething naturally fol-*

* Ὅλον δέ ἐϛι τὸ ἔχον ἀρχὴν καὶ μέσον καὶ τελευτήν. Ariſt. Poet. cap. 7. p. 231. Edit. Sylb.

Part II. *lows.* AN END *is that, which nothing naturally follows, but which ſomething neceſſarily precedes.* A MIDDLE *is that, which ſomething precedes, to diſtinguiſh it from a Beginning; and which ſomething follows, to diſtinguiſh it from an End**.

I might illuſtrate this from a PROPOSITION in *Euclid. The ſtating of the thing* to be proved, makes the BEGINNING; *the proving* of it, makes the MIDDLE; and the aſſerting of it to have been proved, makes the CONCLUSION, or END: and thus is every ſuch *Propoſition* a complete and perfect *Whole.*

THE ſame holds in Writings of a character totally different. Let us take for

* Ἀρχὴ δὲ ἔστιν, ὁ αὐτὸ μὲν ἐξ ἀνάγκης μὴ μετ' ἄλλο ἐστί· μετ' ἐκεῖνο δ' ἕτερον πεφυκὲν εἶναι ἢ γινέσθαι. Τελευτὴ δὲ τἀναντίον, ὃ αὐτὸ μετ' ἄλλο πέφυκεν εἶναι, ἢ ἐξ ἀνάγκης ἢ ὡς ἐπιτοπολύ, μετὰ δὲ τοῦτο ἄλλο οὐδέν· Μέσον δὲ ᾧ αὐτὸ μετ' ἄλλο, καὶ μετ' ἐκεῖνο ἕτερον. Ariſt. Poet. cap. 7. p. 231, 232. Edit. Sylb.

an

an Example the moſt highly finiſhed Per- Ch. V.
formance among the *Romans*, and that in their moſt poliſhed period, I mean THE GEORGICS OF VIRGIL.

Quid faciat lætas ſegetes, quo ſidere terram
Vertere, Mæcenas, (II) *ulmiſque adjungere vites*
Conveniat; (III) *qnæ cura boum, qui cultus habendo*
Sit pecori; (IV) *apibus quanta experientia parcis,*
Hinc canere incipiam, &c.

Virg. Georg. I.

In theſe Lines, and ſo on (if we conſult the Original) for forty-two Lines incluſive, we have THE BEGINNING; which *Beginning* includes two things, THE PLAN, and THE INVOCATION.

IN the four firſt Verſes we have THE PLAN, *which Plan gradually opens* and becomes the WHOLE WORK, as an Acorn,

Part II. when developed, becomes a perfect Oak. After this comes THE INVOCATION, which extends to the laſt of the *forty-two Verſes* above mentioned. The two together give us the *true character of a* BEGINNING, which, as above deſcribed, *nothing can precede*, and which, 'tis neceſſary that *ſomething ſhould follow*.

THE remaining Part of the firſt Book, together with the three Books following, to Verſe the 458th of Book the Fourth, make the MIDDLE, which alſo has its *true* character, that of *ſucceeding the Beginning*, where we expect *ſomething farther*; and that of *preceding the End*, where we expect *nothing more*.

THE eight laſt Verſes of the Poem make THE END, which, like *the Beginning* is *ſhort*, and which preſerves its real character by ſatisfying the Reader, that *all is complete*, and that *nothing is to follow*.

low. The Performance is even *dated*. It finiſhes like an Epiſtle, giving us the *Place* and *Time* of writing; but then giving them in ſuch a manner, as they ought to come from VIRGIL*. Ch. V.

BUT to open our thoughts into a farther Detail.

As *the Poem* from its very *Name* reſpects various MATTERS RELATIVE TO LAND, (GEORGICA) and which are either immediately or mediately connected with it: among the variety of theſe matters the Poem *begins* from the *loweſt*, and thence *advances gradually* from *higher* to *higher*, till having reached the *higheſt*, it there properly *ſtops*.

The firſt Book begins from the *ſimple Culture of the* EARTH, and from its HUM-

* See *Philoſophical Arrangements*, p. 295, 296.

BLEST

Part II. BLEST PROGENY, Corn, Legumes, Flowers, &c. †

'TIS a NOBLER SPECIES OF VEGETABLES, which employs *the ſecond* Book, where we are taught *the Culture* of *Trees*, and, among others, of that important pair, THE OLIVE and THE VINE *. Yet it muſt be remembered, that all this is nothing more than the culture of mere *Vegetable* and *Inanimate* Nature.

'TIS in *the third* Book that the Poet riſes to Nature SENSITIVE and ANIMATED, when he gives us precepts about *Cattle*, *Horſes*, *Sheep*, &c. ‡

† Theſe are implied by *Virgil* in the *firſt* Line of his *firſt* Book, and in every other part of it, the *Epiſodes* and *Epilogue* excepted.

* This too is aſſerted at the *Beginning of his firſt* Book — *Ulmiſque adjungere Vites* — and is the *intire ſubject* of the *ſecond*, the ſame exceptions made as before.

‡ This is *the third* ſubject mentioned in *the Proeme*, and fills (according to juſt order) the *intire third Book*, making the ſame exceptions, as before.

AT

AT length, in *the fourth Book*, when matters draw to a Concluſion, then 'tis he treats his Subject in a MORAL and POLITICAL WAY. He no longer purſues the Culture of the *mere brute Nature*; he then deſcribes, as he tells us, Ch. V.

—Mores, et ſtudia, et populos, et prælia, &c.

for ſuch is the character of his BEES, thoſe truly SOCIAL and POLITICAL ANIMALS. 'Tis here he firſt mentions *Arts*, and *Memory*, and *Laws*, and *Families*. 'Tis here (their great ſagacity conſidered) he ſuppoſes a portion imparted of a SUBLIMER PRINCIPLE. 'Tis here that every thing *Vegetable* or merely *Brutal* ſeems forgotten, while all appears at leaſt HUMAN, and ſometimes even DIVINE.

His quidam ſignis, atque hæc exempla ſecuti,
Eſſe apibus PARTEM DIVINÆ MENTIS, *et hauſtus*
Ætherios.

Part II.

Ætherios dixere: DEUM *namque ire per omnes*
Terraſque tractuſque maris, &c.
Geor. IV. 219.

WHEN the ſubject will not permit him to proceed farther, he ſuddenly conveys his Reader, by the Fable of ARISTÆUS, among *Nymphs, Heroes, Demi-gods* and *Gods*, and thus leaves him in company, ſuppoſed more than mortal.

THIS is not only a ſublime CONCLUSION to the *fourth Book*, but naturally leads to THE CONCLUSION OF THE WHOLE WORK; for he does no more after this than *ſhortly recapitulate*, and elegantly blend his recapitulating with a Compliment to *Auguſtus*.

BUT even this is not all.

THE dry, *didactic* character of the GEORGICS made it neceſſary, they ſhould be

be enlivened by EPISODES and DIGRESSIONS. It has been the Art of the Poet, that theſe *Epiſodes* and *Digreſſions* ſhould be *homogeneous:* that is, ſhould ſo connect with the Subject, as to become (as it were) *Parts* of it. On theſe Principles every Book has for its END, what I call an *Epilogue*; for its BEGINNING, an *Invocation*; and for its MIDDLE, the ſeveral *Precepts*, relative to its Subject, I mean *Huſbandry*. Having a *Beginning*, a *Middle*, and an *End*, EVERY PART ITSELF becomes A SMALLER WHOLE, tho' with reſpect to the *general* Plan it is nothing more than a PART. Thus the *Human Arm* with a view to its Elbow, its Hand, its Fingers, &c. is as clearly A WHOLE, as it is ſimply *but* A PART with a view to the *intire Body*. Ch. V.

THE SMALLER WHOLES of this divine Poem may merit ſome attention; by theſe I mean *each particular Book*.

EACH

Part II. EACH Book has an INVOCATION. *The firſt* invokes the Sun, the Moon, the various rural Deities, and laſtly *Auguſtus*; *the ſecond* invokes *Bacchus*; *the third Pales* and *Apollo*; *the fourth*, his Patron *Mæcenas*. I do not dwell on theſe *Invocations*, much leſs on the Parts which follow, for this in fact would be writing a Comment upon the Poem. But the EPILOGUES, beſides their own intrinſic beauty, are too much to our purpoſe, to be paſt in ſilence.

IN the arrangement of them the Poet ſeems to have purſued *ſuch an Order*, as that *alternate Affections* ſhould be *alternately excited*; and this he has done, well knowing the importance of that generally acknowleged Truth, *the Force derived to Contraries by their juxta-poſition or ſucceſſion**. *The firſt Book* ends with *thoſe*

* See before, p. 50, 51, &c.

POR-

PORTENTS AND PRODIGIES, both upon Earth and in the Heavens, which preceded the Death of the Dictator *Cæsar*. To these direful scenes the Epilogue of *the second* Book *opposes* the TRANQUILITY AND FELICITY OF THE RURAL LIFE, which (as he informs us) Faction and civil Discord do not usually impair— Ch. V.

Non res Romanæ, perituraque regna—

In the Ending of *the third* Book we read of a PESTILENCE, and of *Nature in devastation*; in *the fourth*, of NATURE RESTORED, and, by help of the Gods, *replenished*.

As this CONCLUDING EPILOGUE (I mean the Fable of *Aristæus*) occupies the most important place, so is it decorated accordingly with *Language*, *Events*, *Places*, and *Personages*.

No LANGUAGE was ever more polished and harmonious. The Descent of *Aris-*

tæus

Part II. *tæus* to his mother, and of *Orpheus* to the ſhades, are EVENTS; the watery Palace of the *Nereids*, the Cavern of *Proteus*, and the Scene of the *infernal Regions*, are PLACES; *Ariſtæus*, old *Proteus*, *Orpheus*, *Eurydice*, *Cyllene* and her *Nymphs*, are PERSONAGES; all great, all ſtriking, all ſublime.

LET us view theſe Epilogues in the Poet's Order,

I. CIVIL HORRORS.
II. RURAL TRANQUILITY.
III. NATURE LAID WASTE.
IV. NATURE RESTORED.

Here, as we have ſaid already, *different* Paſſions are, by the *Subjects* being *alternate* *, *alternately* excited; and yet withal excited ſo judiciouſly, that, when the Poem concludes, and all is at an end, *the Reader leaves off with tranquility and joy.*

* See before, p. 126.

FROM

FROM the GEORGICS of *Virgil* we proceed to the MENEXENUS of *Plato*; the firſt being the moſt finiſhed Form of a *didactic Poem*, the latter, the moſt conſummate Model of a *Panegyrical Oration*. Ch. V.

THE MENEXENUS is a *funeral* Oration in praiſe of thoſe brave *Athenians*, who had fallen in battle by generouſly aſſerting the Cauſe of their Country. Like the *Georgics*, and every other juſt Compoſition, THIS ORATION has A BEGINNING, A MIDDLE, and AN END.

THE BEGINNING is a ſolemn account of the deceaſed having received *all the legitimate Rights of Burial*, and of the propriety of doing them honour not only by DEEDS, but by WORDS; that is, not only by *funeral Ceremonies*, but by a SPEECH, to perpetuate the memory of their magnanimity, and to recommend it to their poſterity, as an object of imitation.

Part II. As the deceaſed were brave and gallant men, we are ſhewn *by what means* they came to poſſeſs their character, and *what noble exploits* they performed in conſequence.

HENCE the MIDDLE of the Oration contains firſt their *Origin*; next their *Education* and Form of Government; and laſt of all, the conſequence of ſuch an Origin and Education; their Heroic *Atchievements* from the earlieſt days to the time then preſent*.

THE *middle Part* being thus complete, we come to the CONCLUSION, which is perhaps *the moſt ſublime piece of Oratory both for the Plan and Execution, which is extant of any age, or in any language.*

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* See Dr. *Bentham*'s elegant Edition of this Oration, in his Λόγοι Ἐπιταφίοι, printed at Oxford, 1746, from p. 21 to p. 40.

By an aweful *Proſopopeia*, the *Deceaſed* Ch. V.
are called up to addreſs the *Living*; *the Fathers*, ſlain in battle, to exhort their living Children; *the Children*, ſlain in battle, to conſole their living Fathers; and this with every Idea of *manly* Conſolation; and with every generous incentive *to a contempt of Death*, and *a love of their Country*, that the powers of Nature, or of Art could ſuggeſt *.

'Tis here *this Oration concludes*, being (as we have ſhewn) A PERFECT WHOLE, executed with all the ſtrength of *a ſublime Language*, under the management of a great and *a ſublime Genius*.

If theſe Speculations appear *too dry*, they may be rendered more pleaſing, if *the Reader would peruſe the two Pieces*

* See the ſame Edition from the words Ω Παῖδες ὅτι μὲν ἐστε παλίρων ἀγαθῶν, p. 41, to the Concluſion of the Oration, p. 48.

Part II. *criticized.* His labour, he might be aſſured, would not be loſt, as he would peruſe two of *the fineſt pieces*, which the two *fineſt ages* of Antiquity produced.

We cannot however quit *this Theory* concerning Whole and Parts, without obſerving that it regards alike both *ſmall* Works and *great*; and that it deſcends even to an Eſſay, to a Sonnet, to an Ode. Theſe *minuter* efforts of Genius, unleſs they poſſeſs (if I may be pardoned the expreſſion) a certain character of Totality, loſe a capital pleaſure derived from their Union; from *a Union*, which, collected in a few pertinent Ideas, combines them all happily, under *One amicable Form*. Without this *Union*, the Production is no better than a ſort of *vague Effuſion*, where Sentences follow Sentences, and Stanzas follow Stanzas, with *no apparent reaſon* why they ſhould be two rather than twenty, or twenty rather than two.

If

IF we want another argument for this MINUTER TOTALITY, we may refer to *Nature*, which *Art* is ſaid *to imitate*. Not only *this Univerſe* is one ſtupendous Whole, but ſuch alſo is *a Tree*, *a Shrub*, *a Flower*; ſuch thoſe Beings, which, without the aid of glaſſes, even *eſcape* our perception. And ſo much for TOTALITY (I venture to familiarize the term) that *common* and *eſſential Character* to every *legitimate* Compoſition. Ch. V.

THERE is *another* character left, which, tho' foreign to the preſent purpoſe, I venture to mention, and that is the character of ACCURACY. Every Work ought to be as *accurate as poſſible*. And yet, tho' this apply to Works of *every* kind, there is a difference whether the Work be *great* or *ſmall*. In *greater* Works (ſuch as Hiſtories, Epic Poems, and the like) their *very Magnitude* excuſes *incidental* defects, and their Authors, according to

Part II. *Horace*, may be allowed *to ſlumber*. 'Tis otherwiſe in *ſmaller* Works, for the very reaſon, *that they are ſmaller*. Such, *thro' every part*, both in Sentiment and Diction, ſhould be perſpicuous, pure, ſimple and preciſe.

As Examples often illuſtrate better than Theory, the following ſhort Piece is ſubjoined for peruſal. The Reader may be aſſured, it comes not from the Author; and yet, tho' not his own, he cannot help feeling a *paternal* Sollicitude for it; a wiſh for indulgence to a juvenile Genius, that never meant a private Eſſay for public Inſpection.

PERDITA to FLORIZEL.

Argument.

Several Ladies in the Country having acted a Dramatic Paſtoral, in which one of them under the name of FLORIZEL, *a Shepherd, makes love to another under the name of*

of PERDITA, *a Shepherdeſs; their acting being finiſhed, and they returned to their proper characters, one of them addreſſes the other in the following lines.—* Ch. V.

" No more ſhall we with trembling hear
that Bell *,
" Which ſhew'd Me, Perdita; Thee, Flo-
rizel.
" No more thy brilliant eyes, with looks
of love,
" Shall in my boſom gentle pity move.
" The curtain drops, and now we both
remain,
" You free from mimic love, and I from
pain.
" Yet grant one favour—tho' our Drama
ends,
" Let the *feign'd* Lovers ſtill be *real*
Friends.

* The Play-bell.

Part II. THE Author, in *his own* Works, as far as his Genius would aſſiſt, has endeavoured to give them a juſt TOTALITY. He has endeavoured that each of them ſhould exhibit a real *Beginning*, *Middle*, and *End*, and theſe *properly adapted* to the places, which they poſſeſs, and *incapable of Tranſpoſition*, without Detriment or Confuſion. He does not however venture upon a *Detail*, becauſe he does not think it worthy to follow *the Detail* of Productions, like *the Georgics*, or *the Menexenus*.

So much therefore for the Speculation concerning WHOLE and PARTS, and ſuch matters relative to it, as have incidentally ariſen.

WE are now to ſay ſomething upon the Theory of SENTIMENT; and as SENTIMENT and MANNERS are intimately connected, and in a DRAMA both of them naturally

naturally riſe out of the FABLE, it ſeems alſo proper to ſay ſomething upon DRAMATIC SPECULATION IN GENERAL, beginning, according to Order, firſt from the firſt. Ch. V.

CHAP.

CHAP. VI.

DRAMATIC SPECULATIONS, — *the conſtitutive Parts of every Drama — Six in number — which of theſe belong to other Artiſts — which, to the Poet — tranſition to thoſe, which appertain to the Poet.*

THE Laws and Principles of *Dramatic* Poetry among THE GREEKS, whether it was from the excellence of their *Pieces*, or of their *Language*, or of both, were treated with attention even by their *ableſt Philoſophers*.

WE ſhall endeavour to give a ſketch of their Ideas; and, if it ſhall appear that we illuſtrate by inſtances *chiefly Modern*, we have ſo done, becauſe we believe that it demonſtrates the *Univerſality* of the Precepts.

A DRAMATIC PIECE, or (in more common Language) A PLAY, is, *the Detail*

tail or Exhibition of a certain Action— not however an Action, like one in *Hiſtory*, which is ſuppoſed *actually* to have happened, but, tho' taken from *Hiſtory*, a FICTION or IMITATION, in various particulars derived from *Invention*. 'Tis by this that *Sophocles* and *Shakſpeare* differ from *Thucydides* and *Clarendon*. 'Tis INVENTION makes them Poets, and NOT METRE, for had *Coke* or *Newton* written *in Verſe*, they could not for that reaſon have been called *Poets**. Ch. VI.

AGAIN, A DRAMATIC PIECE, or PLAY is the Exhibition of an Action, *not*

* Δῆλον ἔν ἐκ τέτων ὅτι τὸν ποιητὴν μᾶλλον τῶν μύθων εἶναι δεῖ ποιητὴν, ἢ τῶν μέτρων, ὅσῳ ποιητὴς κατὰ τὴν μίμησίν ἐςι· μιμεῖται δὲ τὰς πράξεις. *'Tis therefore evident hence, that a* POET *or* MAKER *ought rather to be a* MAKER OF FABLES, *than of* VERSES, *in as much as he is a* POET *or* MAKER *in virtue of his* IMITATION, *and as the Objects he imitates are human actions.* Ariſt. De Poet. cap. IX. p. 234. *Edit. Sylb.*

ſimply

Part II. *ſimply related*, as *the Eneid* or *Paradiſe Loſt*, but where the Parties concerned are made *to appear in perſon*, and PERSONALLY TO CONVERSE AND ACT THEIR OWN STORY. 'Tis by this that the *Samſon Agoniſtes* differs from the *Paradiſe Loſt*, tho' both of them Poems from the ſame ſublime Author.

Now ſuch DRAMATIC PIECE or PLAY, in order to make it pleaſing (and ſurely, *to pleaſe* is an Eſſential to the Drama) muſt have A BEGINNING, MIDDLE, and END, that is, as far as poſſible, be a PERFECT WHOLE, *having Parts*. If it be defective here, it will be hardly comprehenſible; and if hardly comprehenſible, 'tis not poſſible that it ſhould *pleaſe*.

BUT upon *Whole and Parts*, as we have ſpoken *already**, we ſpeak not *now*.

* Sup. Ch. V.

At

At preſent we remark, that SUCH AN ACTION, *as here deſcribed*, makes in every *Play* what we call THE STORY, or, (to uſe a Term more *technical*) THE FABLE; and that this STORY or FABLE is, and has been juſtly called the very SOUL OF THE DRAMA*, ſince from this it derives its very Exiſtence. Ch. VI.

WE proceed—THIS DRAMA then being an *Action*, and that *not rehearſed* like an *Epopee* or *Hiſtory*, but *actually tranſacted* by certain *preſent living Agents*, it becomes neceſſary that *theſe Agents* ſhould *mutually converſe*, and that they ſhould have too *a certain Place*, where to hold their Converſation. Hence we perceive that in every Dramatic Piece, not only THE FABLE is a requiſite, but THE SCENERY, and THE STAGE, and more

* Αρχὴ μὲν ἂν ϗ οἷον ΨΥΧΗ ὁ ΜΥΘΟΣ τῆς τραγωδίας. *Ariſt. Poet.* C. VI. p. 231. *Edit. Sylb.*

than

Part II. than theſe, a PROPER DICTION. Indeed the *Scenery* and *Stage* are not in the Poet's Department: they belong at beſt to the Painter, and after him to inferior Artiſts. The DICTION is the *Poet's*, and this indeed is important, ſince the Whole of his Performance is conveyed *thro' the Dialogue.*

BUT DICTION being admitted, we are ſtill to obſerve, that there are other things wanting, of no leſs importance. In the various tranſactions of *real* Life, every perſon does *not ſimply ſpeak*, but ſome way or other SPEAKS HIS MIND, and diſcovers by his behaviour *certain* TRACES OF CHARACTER. Now 'tis in theſe *almoſt inſeparable Accidents* to Human Conduct, that we perceive the riſe of SENTIMENT and MANNERS. And hence it follows that as DRAMATIC FICTION copies real Life, not only DICTION is a neceſſary part of it, but MANNERS alſo, and SENTIMENT.

WE may ſubjoin one Part more, and that is MUSIC. The antient Choruſſes between the Acts were probably *ſung*, and perhaps the reſt was delivered in *a ſpecies of Recitative.* Our modern Theatres have a Band of *Muſic, and* have *Muſic* often introduced, where there is no Opera. In this laſt (I mean the *Opera)* MUSIC ſeems to claim precedence. Ch. VI.

FROM theſe Speculations it appears, that *the Conſtitutive Parts of the Drama* are *ſix,* that is to ſay, the FABLE, the MANNERS, the SENTIMENT, the DICTION, the SCENERY, and the MUSIC *.

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* They are thus enumerated by *Ariſtotle* — μῦθος, καὶ ἦθη, καὶ λέξις, καὶ διάνοια, καὶ ὄψις, καὶ μελοποιΐα. *De Poet.* C. VI. p. 230. *Edit. Sylb.*

The Doctrines of *Ariſtotle* in this, and the following Chapters may be ſaid to contain in a manner *the whole Dramatic Art.*

BUT

Part II. BUT then, as out of theſe *fix* the *Scenery* and the *Muſic* appear to appertain to *other* Artiſts, and the *Play* (as far as reſpects the *Poet*) is *complete without them*: it remains that its *four primary and capital Parts* are the FABLE, the MANNERS, the SENTIMENT, and the DICTION.

THESE by way of Sketch we ſhall *ſucceſſively* conſider, commencing from the FABLE, as *the firſt* in dignity and rank.

CHAP.

CHAP. VII.

In the conſtitutive Parts of a Drama, the FABLE *conſidered firſt—its different Species—which fit for Comedy; which, for Tragedy—Illuſtrations by Examples—* REVOLUTIONS—DISCOVERIES—*Tragic Paſſions—Lillo's Fatal Curioſity—compared with the Oedipus Tyrannus of Sophocles—Importance of Fables, both Tragic and Comic—how they differ—bad Fables, whence—other Dramatic Requiſites, without the Fable, may be excellent—Fifth Acts, how characteriſed by ſome Dramatic Writers.*

IF we treat of DRAMATIC FABLES or STORIES, we muſt firſt inquire how many are their SPECIES; and theſe we endeavour to arrange, as follows. C. VII.

ONE SPECIES is, when the *ſeveral Events flow in a ſimilar Succeſſion*, and

Part II. calmly maintain that *equal* courſe, till the Succeſſion ſtops, and *the Fable* is at an end. Such is the Story of a ſimple Peaſant, who quietly dies in the Cottage where he was born, the ſame throughout his life, both in manners, and in rank.

THERE is A SECOND SPECIES of *Story* or *Fable, not ſimple,* but *complicated**; a Species, where the *ſucceeding Events* differ widely from *the preceding*; as for example, *the Story* of the well-known *Maſſinello,* who, in a few days, from a poor Fiſherman roſe to Sovereign Authority. Here the *Succeſſion* is *not equal* or *ſimilar,* becauſe we have A SUDDEN REVOLUTION

* Εισὶ δὲ τῶν μύθων οἱ μὲν ἁπλοῖ, οἱ δὲ πεπλεγμένοι· ἡ γὰρ αἱ πράξεις, ὧν μιμήσεις οἱ μυθοί εἰσιν, ὑπάρχουσιν ἐυθὺς ὅσαι τοιάυται· λέγω δὲ κ. τ. λ. *Of* FABLES *ſome are* SIMPLE, *and ſome are* COMPLICATED; *for ſuch are Human Actions, of which Fables are Imitations. By ſimple, I mean,* &c. *Ariſt. Poet.* cap. 10. p. 235. *Edit. Sylb.*

from

from low to high, from mean to magnificent. C. VII.

THERE is ANOTHER COMPLICATED SPECIES, the reverſe of this laſt, where THE REVOLUTION, tho' in extremes, is from high to low, from magnificent to mean. This may be illuſtrated by *the ſame Maſſinello*, who, after a ſhort taſte of Sovereignty, was ignominiouſly ſlain.

AND thus are all FABLES or STORIES either *ſimple* or *complicated*; and *the complicated* alſo of two ſubordinate ſorts; of which the one, beginning *from Bad*, ends *in Good*; the other, beginning *from Good*, ends *in Bad*.

IF we contemplate theſe various ſpecies, we ſhall find the *ſimple Story* leaſt adapted either to *Comedy* or *Tragedy*. It wants thoſe *ſtriking Revolutions*, thoſe *unexpected*

Part II. *expected Diſcoveries**, ſo eſſential to engage, and to detain a Spectator.

'Tis not ſo with COMPLICATED STORIES. Here every ſudden REVOLUTION, every DISCOVERY has a charm, and the *unexpected events* never fail to *intereſt*.

It muſt be remarked however of *theſe complicated* Stories, that, where the RE-

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* Theſe REVOLUTIONS and DISCOVERIES are called in *Greek* Περιπέτειαι and Αναγνώρισεις. They are thus defined. Ἐστὶ δὲ Περιπέτεια μὲν ἡ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβόλη, καθάπερ εἴρυται, καὶ τοῦτο δὲ—κατὰ τὸ εἰκὸς, ἢ ἀναγκαῖον. *A* REVOLUTION *is, as has been already ſaid, a Change into the reverſe of what is doing, and that either according to Probability, or from Neceſſity.* Ariſt. Poet. c. 11. p. 235. Edit. Sylb. Again—Αναγνώρισις δ' ἐστὶν, ὥσπερ καὶ τὄνομα σημαίνει, ἐξ ἀγνοίας εἰς γνῶσιν μεταβολὴ, ἢ εἰς φιλίαν ἢ ἔχθραν τῶν πρὸς εὐτυχιαν ἢ δυσυχίαν ὡρισμένων. A DISCOVERY *is, as the name implies, a Change from Ignorance to Knowlege, a Knowlege leading either to Friendſhip or Enmity between thoſe, who* [in the courſe of the Drama] *are deſtined to Felicity or Infelicity.* Ariſt. Poet. ut ſupra.

VOLUTION

VOLUTION is *from Bad to Good*, as in the first ſubordinate Sort, they are more natural to COMEDY * than to *Tragedy*, becauſe Comedies, however *Perplext* and *Turbid* may be their Beginning, generally produce at laſt (as well the antient as the modern) a Reconciliation of Parties, and a Wedding in conſequence. Not only TERENCE, but every modern, may furniſh us with examples. C. VII.

* The *Stagirite* having approved the practice, that *Tragedy ſhould end with Infelicity*, and told us that the introduction of *Felicity* was a ſort of Complement paid by the Poet to the wiſhes of the Spectators, adds upon the ſubject of a HAPPY ENDING—ἔϛι δὲ οὐχ ἥδιϛη ἀπὸ Τραγῳδίας ἡδονὴ, ἀλλὰ μᾶλλον τῆς Κωμῳδίας οἰκεία· ἐκεῖ γὰρ ἂν οἱ ἔχθιϛοι ὧϛιν ἐν τῷ μύθῳ οἷον Ορέϛης καὶ Αἴγιϛθος· φίλοι γενόμενοι ἐπὶ τελευτῆς ἐξέρχονται, καὶ ἀποθνήϛκει ἀδεὶς ὑπ' ἀδενός. *This is not a Pleaſure ariſing from* TRAGEDY, *but is rather peculiar to* COMEDY. *For there, if the characters are moſt hoſtile; (as much ſo, as Oreſtes and Ægiſthus were;) they become Friends at laſt, when they quit the Stage, nor does any one die by the means of any other.* Ariſt. Poet. c. 13. p. 238. *Edit. Sylb.*

Part II. ON the contrary, when the REVOLUTION, as in the *ſecond* ſort, is *from Good to Bad*, (that is, *from Happy to Unhappy*, from *Proſperous to Adverſe*) here we diſcover the *true Fable*, or *Story*, proper for TRAGEDY. Common ſenſe leads us to call, even in *real* life, ſuch Events, TRAGICAL. When *Henry the fourth of France*, the triumphant Sovereign of a great people, was unexpectedly murdered by a wretched Fanatic, we cannot help ſaying, *'twas a* TRAGICAL STORY.

BUT to come to the TRAGIC DRAMA itſelf.

WE ſee this kind of REVOLUTION ſublimely illuſtrated in the *Oedipus of Sophocles*, where *Oedipus*, after having flattered himſelf in vain, that his Suſpicions would be relieved by his *Inquiries*, is at laſt

laſt *by thoſe very Inquiries** plunged into the deepeſt woe, from finding it confirmed and put beyond doubt, that he had murdered *his own Father*, and was *then* married to *his own Mother*. C. VII.

WE ſee the force alſo of ſuch a REVOLUTION in *Milton's Sampſon Agoniſtes*. When his Father had ſpecious hopes to redeem him from Captivity, theſe hopes are at once blaſted by *his unexpected deſtruction* †.

OTHELLO commences with a proſpect of *Conjugal Felicity*; LEAR ‡ with that of *Repoſe*,

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* See the ſame Poetics of Ariſtotle, in the beginning of Chap. 11th —Ὥσπερ ἐν τῷ Οἰδίποδι κ. τ. λ. p. 235. *Edit. Sylb.*

† See *Samſon Agoniſtes*, v. 1452, &c.

‡ This Example refers to the *real Lear* of *Shakſpeare*, not the *ſpurious* one, commonly acted under his name, where the imaginary Mender ſeems to

Part II. neceſſarily diffuſed thro' every *Fable truly Tragic.*

Now, whether our ingenious Countryman, LILLO, in that capital Play of his, THE FATAL CURIOSITY, learnt this Doctrine from others, or was guided by pure Genius, void of Critical Literature: 'tis certain that in *this Tragedy* (whatever was the cauſe) we find the model of A PERFECT FABLE, under *all* the Characters here deſcribed.

" A long-loſt Son, returning home " unexpectedly, finds his Parents alive, " but periſhing with indigence.

" THE young man, whom from his " long abſence his Parents never ex- " pected, diſcovers himſelf firſt to an " amiable friend, his long-loved *Char-* " *lotte*, and with her concerts the man- " ner how to diſcover himſelf to his Pa- " rents.

" 'TIS

" 'Tis agreed he ſhould go to their C. VII.
" Houſe, and there remain *unknown*, till
" *Charlotte* ſhould arrive, and make the
" happy Diſcovery.

" He goes thither accordingly, and
" having by a Letter of *Charlotte*'s been
" admitted, converſes, tho' unknown,
" both with Father and Mother, and be-
" holds their miſery with filial Affection
" —complains at length he was fatigued,
" (which in fact he really was) and begs
" he may be admitted for a while to re-
" poſe. Retiring he delivers a Caſket to
" his Mother, and tells her 'tis a depoſit,
" ſhe muſt guard, till he awakes."

" Curiosity tempts her to open the
" Caſket, where ſhe is dazzled with the
" ſplendor of innumerable Jewels. Ob-
" jects *ſo alluring* ſuggeſt *bad* Ideas, and
" *Poverty* ſoon gives to thoſe Ideas *a ſanc-*
" *tion*. Black as they are, ſhe commu-
" nicates

Part II. " nicates them to her huſband, who, at
" firſt reluctant, is at length perſuaded,
" and for the ſake of the Jewels ſtabs the
" ſtranger, while he ſleeps.

" THE fatal murder is *perpetrating*, or
" at leaſt but *barely perpetrated*, when
" *Charlotte* arrives, *full of Joy* to inform
" them, that the ſtranger within their
" walls was *their long loſt Son*.

WHAT a DISCOVERY? What a REVOLUTION? How irreſiſtibly are the *Tragic* Paſſions of *Terror* and *Pity* excited†.

'TIS no ſmall Praiſe to this *affecting Fable*, that it ſo much reſembles that of the Play juſt mentioned, the *Oedipus Tyrannus*. In both Tragedies that, which *apparently* leads to *Joy*, *leads* in its com-

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* See p. 150, &c.

pletion

pletion to *Miſery*; both Tragedies concur in the *horror* of their DISCOVERIES; and both in thoſe great outlines of a truly TRAGIC REVOLUTION, where (according to the nervous ſentiment of *Lillo* himſelf) we ſee C. VII.

——— *the two extremes of Life,*
The higheſt Happineſs, and deepeſt Woe,
With all the ſharp and bitter Aggravations
Of ſuch a vaſt tranſition ———

A FARTHER concurrence may be added, which is, that each Piece begins and proceeds in *a train of Events*, which *with perfect probability* lead to its Concluſion, without the help of Machines, Deities, Prodigies, Spectres, or any thing elſe, incomprehenſible, or incredible*.

* It is true that in one Play mention is made of an *Oracle*; in the other, of a *Dream*; but neither of them affects the Cataſtrophe; which in both Plays ariſes from Incidents perfectly natural.

Part II. We may ſay too, in both Pieces there exiſts TOTALITY, that is to ſay, they have a *Beginning*, a *Middle*, and an *End**.

We mention this *again*, tho' we have mentioned it already, becauſe we think we cannot enough enforce ſo abſolutely eſſential a Requiſite; a Requiſite deſcending in *Poetry* from the mighty *Epopee* down to the minute *Epigram*; and never to be diſpenſed with, but in Seſſions Papers, Controverſial Pamphlets, and thoſe paſſing Productions, which, like certain inſects of which we read, live and die within the day†.

And now, having given in the above inſtances this Deſcription of THE TRAGIC FABLE, we may be enabled to perceive

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* See before, Ch. V.

† *Vid. Ariſtot, Animal. Hiſtor.* L. 5. p. 143. *Edit. Sylb.*

its

its amazing efficacy. It does not, like *a fine Sentiment*, or *a beautiful Simile*, give an *occaſional* or *local* Grace; it is never out of ſight; it adorns every Part, and paſſes through the whole. C. VII.

'Twas from theſe reaſonings that the great *Father of Criticiſm*, ſpeaking of THE TRAGIC FABLE, calls it THE VERY SOUL OF TRAGEDY*.

Nor is this aſſertion leſs true of THE COMIC FABLE, which has too, like *the Tragic*, its REVOLUTIONS, and its DISCOVERIES; its Praiſe from NATURAL ORDER, and from A JUST TOTALITY.

THE DIFFERENCE between them *only lies* in the *Perſons* and the *Cataſtrophe*, in as much as (contrary to the uſual practice

* See before, p. 141.

of

Part II. of *Tragedy)* THE COMIC PERSONS are moſtly either of *Middle* or *Lower* Life, and THE CATASTROPHE for the greater part from *Bad* to *Good*, or (to talk leſs in extremes) from *turbid* to *tranquil**.

ON FABLES, COMIC as well as TRAGIC, we may alike remark, that, when *good*, like *many other fine things*, they are *difficult*. And hence perhaps the Cauſe, why *in this reſpect* ſo many *Dramas* are *defective*; and why their *Story* or *Fable* is commonly no more, than either *a jumble of Events* hard to comprehend, or *a Tale taken from ſome wretched Novel*, which has little foundation either in Nature or Probability.

EVEN in the Plays we moſt admire, we ſhall ſeldom find our Admiration to ariſe from the FABLE: 'tis either from

* See p. 149.

THE

THE SENTIMENT, as in *Meaſure for Meaſure*; or from the purity of THE DICTION, as in *Cato*; or from the CHARACTERS and MANNERS, as in *Lear*, *Othello*, *Falſtaff*, *Benedict* and *Beatrice*, *Ben the Sailor*, *Sir Peter* and *Lady Teazle*, with the other Perſons of that pleaſing Drama, *the School for Scandal*. C.VII.

To theſe merits, which are great, we may add others far inferior, ſuch as the *Scenery*; ſuch, as in Tragedy, the *Spectacle* of Pomps and Proceſſions; in Comedy, the amuſing *Buſtle* of Surprizes and Squabbles; all of which have their effect, and keep our Attention alive.

BUT here, alas! commences the Grievance. After Sentiment, Diction, Characters and Manners; after the elegance of Scenes; after Pomps and Proceſſions, Squabbles and Surprizes; when, theſe being over, *the whole draws to a*

Part II. *concluſion*—'tis then unfortunately comes the *Failure*. At that critical moment, of all the moſt intereſting (by that *critical moment* I mean the CATASTROPHE), 'tis then the poor Spectator is led into a Labyrinth, where both himſelf and the Poet are often loſt together.

IN *Tragedy* this Knot, like the *Gordian* Knot, is frequently ſolved *by the ſword*. The principal Parties are *ſlain*; and, theſe being diſpatched, the Play *ends of courſe*.

IN *Comedy* the Expedient is little better. The *old Gentleman* of the Drama, after having fretted, and ſtormed thro' *the firſt four* Acts, towards the Concluſion of *the fifth* is unaccountably *appeaſed*. At the ſame time *the diſſipated Coquette*, and *the diſſolute fine Gentleman*, whoſe Vices cannot be *occaſional*, but muſt clearly be *habitual*, are in the ſpace of half a Scene *miraculouſly*

ſeverely reformed, and grow at once as completely good, as if they had *never* been otherwiſe. C. VII.

'Twas from a ſenſe of this concluding Jumble, this unnatural huddling of Events, that a witty Friend of mine, who was himſelf a Dramatic Writer, uſed pleaſantly, tho' perhaps rather freely, *to damn the man, who invented Fifth Acts* *.

And

* So ſaid the celebrated Henry Fielding, who was a reſpectable perſon both by Education and Birth, having been *bred at Eton School and Leyden*, and being lineally *deſcended from an Earl of Denbigh*.

His Joseph Andrews and Tom Jones may be called *Maſter-pieces* in the Comic Epopee, which none ſince have equalled, tho' multitudes have imitated; and which he was peculiarly qualified to write in the manner he did, both from his *Life*, his *Learning*, and his *Genius*.

Had his *Life* been *leſs irregular* (for irregular it was, and ſpent in a promiſcuous intercourſe with perſons of *all* ranks) his *Pictures of Human kind* had neither been ſo *various*, nor ſo *natural*.

Part II. AND ſo much for *the Nature* or *Character* of THE DRAMATIC FABLE.

WE are now to inquire concerning MANNERS and SENTIMENT, and firſt for the Theory of MANNERS.

Had he poſſeſt leſs of *Literature*, he could not have infuſed ſuch a ſpirit of *Claſſical Elegance*.

Had his *Genius* been leſs fertile in *Wit and Humour*, he could not have maintained that *uninterrupted Pleaſantry*, which never ſuffers his Reader to feel fatigue.

CHAP.

CHAP. VIII.

Concerning DRAMATIC MANNERS—*what conſtitutes them*—*Manners of Othello, Macbeth, Hamlet*—*thoſe of the laſt queſtioned, and* WHY—*Conſiſtency required*—*yet ſometimes blameable, and* WHY—*Genuine Manners in Shakſpeare*—*in Lillo*—*Manners, morally bad, poetically good.*

Chap. VIII.

"WHEN the *principal* Perſons of "any *Drama* preſerve ſuch a "*conſiſtency of Conduct*, (it matters not "whether that Conduct be virtuous, or "vicious) that, after they have appeared "for a Scene or two, *we conjecture* WHAT "THEY WILL DO HEREAFTER, *from* "WHAT THEY HAVE DONE ALREADY, "ſuch Perſons in *Poetry* may be ſaid to "have MANNERS, for by this, and *this*

Part II. "*only*, are POETIC MANNERS conſti-
"tuted *.

To explain this aſſertion, by recurring to inſtances—As ſoon as we have ſeen

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* Ἔστι δὲ ΗΘΟΣ μὲν τὸ τοιοῦτον, ὃ δηλοῖ τὴν προαίρεσιν ὁποιά τις ἐστὶν, ἐν οἷς ἂκ ἔστι δῆλον, εἰ προαιρεῖται, ἢ φεύγει ὁ λέγων. MANNERS or CHARACTER *is that which diſcovers*, WHAT THE DETERMINATION [of a Speaker] *will be, in matters, where* IT IS NOT YET MANIFEST, *whether he chuſes to do a thing, or to avoid it.* Ariſt. Poet. c. 6. p. 231. *Edit. Sylb.*

It was from our being unable, in the Perſons of ſome Dramas, *to conjecture what they will determine*, that the above author immediately adds—διόπερ ἐκ ἔχουσιν ἦθος ἔνιοι τῶν λόγων—*for which reaſon ſome of the Dramatic Dialogues have no* MANNERS *at all.*

And this well explains another account of MANNERS given in the ſame Book—Τὰ δὲ ΗΘΗ, καθ' ἃ ποιάς τινας εἶναι φάμεν τὰς πράττοντας.—MANNERS *are thoſe qualities, thro' which we ſay the actors are men of* SUCH, *or* SUCH *a character.* ibid.

Boſſu, in his *Traité du Poeme Epique*, has given a fine and copious Commentary on this part of *Ariſtotle's Poetics.* See his Work, Liv. IV. chap. 4, 5, &c.

the

the violent *Love* and weak *Credulity* of OTHELLO, the *fatal Jealouſy*, in which they terminate, is no more than what we may *conjecture*. When we have marked the *attention* paid by MACBETH to *the Witches*, to the perſuaſions of *his Wife*, and to the flattering dictates of *his own Ambition*, we ſuſpect *ſomething atrocious*; nor are we ſurpriſed, that, in the Event, he murders *Duncan*, and then *Banquo*. Had he changed his conduct, and been only wicked by halves, his MANNERS would not have been as they now are, *poetically good*. Chap. VIII.

IF the leading Perſon in a Drama, for example HAMLET, appear to have been *treated moſt injuriouſly*, we naturally infer that he will meditate *Revenge*; and ſhould that Revenge prove fatal to thoſe who had injured him, 'tis no more than was *probable*, when we conſider the Provocation.

Part II. BUT ſhould *the ſame Hamlet* by chance kill an *innocent old Man*, an old Man, from whom he had *never received Offence*; and with whoſe *Daughter* he *was actually in love*;—what ſhould we expect *then?* Should we not look for *Compaſſion*, I might add, even for *Compunction?* Should we not be ſhockt, if, inſtead of this, he were to prove *quite inſenſible*—or (what is even worſe) were he *to be brutally jocoſe?*

HERE the MANNERS are *blameable*, becauſe they are *inconſiſtent*; we ſhould *never conjecture from* HAMLET any thing *ſo unfeelingly cruel.*

NOR are *Manners* only to be blamed for being thus *inconſiſtent*. CONSISTENCY itſelf is blameable, if it exhibit *Human* Beings *completely* abandoned; *completely* void of Virtue; prepared, like King *Richard*, at their very *birth*, for miſ-

chief.

chief. 'Twas of ſuch models that a jocoſe Critic once ſaid, they might make *good Devils*, but they could never make *good Men*: not (ſays he) that they want *Conſiſtency*, but 'tis of a *ſupernatural* ſort, which *Human* Nature never knew. Chap. VIII.

Quodcumque oſtendis mihi ſic, incredulus odi.
Hor.

THOSE, who wiſh to ſee Manners in a more genuine Form, may go to the characters already alleged in the preceding chapter*; where, from our *previous* acquaintance with the ſeveral parties, we can hardly fail, as incidents ariſe, to *conjecture*† their *future* Behaviour.

WE may find alſo Manners of this ſort in the *Fatal Curioſity*. *Old Wilmot* and

* See p. 161.
† See p. 165, 166.

his

Part II. his Wife diſcover *Affection* for one another; nor is it confined here—they diſcover it for their abſent Son; for his beloved *Charlotte*; and for their faithful ſervant *Randal*. Yet, at the ſame time, from the memory of paſt Affluence, the preſſure of preſent Indigence, the fatal want of Reſources, and the cold Ingratitude of Friends, they ſhew to all others (the few above excepted) a gloomy, proud, unfeeling *Miſanthropy*.

In this ſtate of mind, and with theſe manners an Opportunity offers, *by murdering an unknown Stranger*, to gain them immenſe Treaſure, and place them above want. As the Meaſure was at once both tempting and eaſy, was it not natural that *ſuch a Wife* ſhould perſuade, and that *ſuch a Huſband* ſhould be perſuaded?—We may *conjecture* from their paſt behaviour what part they would prefer, and that part, tho' *morally* wicked, is yet *poetically*

tically good, becauſe *here* all we require, is *a ſuitable Conſiſtence* *. Chap. VIII.

WE are far from juſtifying Aſſaſſins. Yet Aſſaſſins, if truly drawn, are not Monſters, but *Human* Beings; and, as ſuch, being chequered with *Good* and with *Evil*, may by their *Good* move our *Pity*, tho' their *Evil* cauſe *Abhorrence*.

BUT this in the preſent caſe is not all. The innocent parties, made miſerable, exhibit a diſtreſs, which comes home; a diſtreſs, which, as mortals, it is impoſſible we ſhould not feel.

Snnt lacrymæ rerum, et mentem mortalia tangunt †. Virg. Æn.

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* See p. 169.

† It was intendsd to illuſtrate, by large Quotations from different parts of this affecting Tragedy, what is aſſerted in various parts of theſe Inquiries. But the

Part II. the intention was laid aſide, (at leaſt in greater part) by reflecting that the Tragedy was eaſily to be procured, being modern, and having paſt thro' ſeveral Editions, one particularly ſo late, as in the year 1775, when it was printed with *Lillo*'s other Dramatic Pieces.

If any one read this Tragedy, the author of theſe Inquiries has a requeſt or two to make, for which he hopes a candid Reader will forgive him—one is, not to cavil at minute inaccuracies, but look to the ſuperior merit of *the whole taken together* — another is, totally to expunge thoſe *wretched Rhimes*, which conclude many of the Scenes; and which 'tis probable are not from *Lillo*, but from ſome other hand, willing to conform to an abſurd Faſhion, *then* practiſed, but now laid aſide, the Faſhion (I mean) of a *Rhiming Concluſion*.

CHAP.

CHAP. IX.

Concerning DRAMATIC SENTIMENT — *what conſtitutes it — Connected with* MANNERS, *and how—Concerning* SENTIMENT, GNOMOLOGIC, *or* PRECEPTIVE—*its Deſcription—Sometimes has a Reaſon annexed to it—Sometimes laudable, ſometimes blameable—whom it moſt becomes to utter it, and why—Boſſu—Tranſition to* DICTION.

FROM MANNERS we paſs to SENTIMENT; a Word, which tho' ſometimes confined to mere *Gnomology*, or *moral Precept*, was often uſed by the *Greeks* in a *more comprehenſive* Meaning, *including every thing*, for *which men employ Language*; for proving and ſolving; for raiſing and calming the Paſſions; for exaggerating and depreciating; for Commands, Monitions, Prayers, Narratives, Interrogations, Ch. IX.

Part II. gations, Anſwers, &c. &c. In ſhort, SENTIMENT *in this Senſe* means little leſs, than *the univerſal Subjects of our* DISCOURSE*.

IT

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* There are two ſpecies of SENTIMENT ſucceſſively here deſcribed, both called in *Engliſh* either a SENTIMENT or a SENTENCE; and in *Latin*, SENTENTIA. The *Greeks* were more exact, and to the *different Species* aſſigned *different Names*, calling the one Διάνοια, the other Γνώμη.

Of Γνώμη we ſhall ſpeak hereafter: of Διάνοια their deſcriptions are as follows. Ἔστι δὲ κατὰ τὴν διάνοιαν ταῦτα, ὅσα ὑπὸ τῶν λόγων δεῖ παρασκευασθῆναι· μέρη δὲ τούτων, τό, τε ἀποδεικνύναι, καὶ τὸ λύειν, καὶ τὸ πάθη παρασκευάζειν, οἷον ἔλεον, ἢ φόβον, ἢ ὀργὴν, καὶ ὅσα τοιαῦτα, καὶ ἔτι μέγεθος καὶ σμικρότητα. *All thoſe things belong to* SENTIMENT (or Διάνοια) *that are to be performed thro' the help of Diſcourſe: now the various branches of theſe things, are, to prove, and to ſolve, to excite Paſſions (ſuch as Pity, Fear, Anger, and the like) and, beſides this, to magnify, and to diminiſh.* Ariſt. Poet. c. 19. p. 245. *Edit. Sylb.*

We have here choſen the fulleſt Deſcription of Διανοία; but in the ſame work there are others more conciſe, which yet expreſs the ſame meaning.

In

Ch. IX.

IT was under this meaning the word was originally applied to the DRAMA, and this appears not only from Authority, but from Fact: for what can conduce more effectually than DISCOURSE, to eſtabliſh with preciſion *Dramatic* MANNERS, and CHARACTERS?

To refer to a Play already mentioned, *the Fatal Curioſity*—When *old Wilmot* diſcharges his faithful Servant from pure affection, that he might not ſtarve him, how ſtrongly are his MANNERS delineated by his SENTIMENTS? The following are among his Monitions—

In the ſixth chapter we are told it is—τὸ λέγειν δύνασθαι τὰ ἐνόντα ἢ τὰ οἰκεῖα—*to be able to ſay* (that is, to expreſs juſtly) *ſuch things as neceſſarily belong to a ſubject, or properly ſuit it.* And again ſoon after—Διάνοια δὲ, ἐν οἷς ἀποδεικνύουσί τι, ὡς ἔστιν, ἢ ὡς οὐκ ἔστιν, ἢ καθόλου τι ἀποφαίνονται—*Διανοια or Sentiment exiſts, where men demonſtrate any thing either to be, or not to be; or thro' which they aſſert any thing general or univerſal.* Ibid. p. 231.

Shun

Part II. *Shun my example; treaſure up my precepts;*
The world's before thee; BE A KNAVE AND PROSPER.

The young man, ſhockt at ſuch advice from a Maſter, whoſe Virtues he had been accuſtomed ſo long to venerate, ventures modeſtly to aſk him,

Where are your FORMER PRINCIPLES?

The old Man's Reply is a fine Picture of *Human Frailty*; a ſtriking and yet a natural blending of *Friendſhip* and *Miſanthropy*; of *particular* Friendſhip, of *general* Miſanthropy.

No Matter (ſays he) *for Principles*;
Suppoſe I have RENOUNC'D 'EM: *I have paſſions,*
And LOVE THEE *ſtill; therefore would have thee think,*
THE WORLD *is all* A SCENE OF DEEP DECEIT,

And

And he, WHO DEALS WITH MANKIND ON THE SQUARE,
Is HIS OWN BUBBLE, *and undoes* HIMSELF. Ch. IX.

HE departs with theſe expreſſions, but leaves the young man far from being convinced.

THE ſuſpicious gloom of *Age*, and the open ſimplicity of *Youth*, give the ſtrongeſt *Contraſt* to THE MANNERS of each, and *all this from the* SENTIMENTS *alone*; *Sentiments*, which, tho' *oppoſite*, are ſtill perfectly juſt, as being perfectly ſuited to their *different* characters.

'TIS to this *comprehenſive* Meaning of SENTIMENT that we may in a manner refer the Subſtance of theſe Inquiries; for SUCH SENTIMENT is every thing, either written or ſpoken.

Part II. SOMETHING however muſt be ſaid upon that other, and *more limited* SPECIES of it, which I call THE GNOMOLOGIC, or PRECEPTIVE; a ſpecies, not indeed peculiar to the Drama, but, when properly uſed, one of its capital ornaments.

THE following Deſcription of it is taken from Antiquity. A GNOMOLOGIC SENTIMENT or Precept is an *Aſſertion* or *Propoſition*—not however *all* Aſſertions, as that, *Pericles was an able Stateſman*; *Homer a great Poet*, for theſe aſſertions are *Particular*, and *ſuch a Sentiment* muſt be *General*—nor yet is it *every* aſſertion, *tho' General*; as that *The Angles of every Triangle are equal to two right Angles*—but it is an *Aſſertion, which, tho' general, is only relative to Human Conduct, and to ſuch Objects, as in moral action we either ſeek or avoid**.

* We now come to the ſecond ſpecies of Sentiment, called in Greek Γνώμη, and which *Ariſtotle* deſcribes

AMONG the Aſſertions of this ſort we produce the following—the Precept, which forbids *unſeaſonable Curioſity*— Ch. IX.

Seek not to know, what muſt not be reveal'd.

OR that, which forbids *unrelenting Anger*—

Within thee cheriſh not immortal Ire.

WE remark too, that theſe *Sentiments* acquire additional ſtrength, if we *ſubjoin the Reaſon.*

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deſcribes much in the ſame manner as we have done in the Text. Ἔστι δὲ ΓΝΩΜΗ ἀπόφανσις, ἢ μέν τοι περὶ τῶν καθ' ἕκαστον, οἷον, ποιός τις Ἰφικράτης· ὅτε περὶ πάντων Καθόλου, οἷον, ὅτι τὸ ἐνθὼ τῷ καμπύλῳ ἐναντίον· ἀλλὰ περὶ ὅσων αἱ πράξεις εἰσὶ, καὶ αἱρεταὶ ἢ φευκταί εστι πρὸς τὸ πράσσειν. *Ariſt. Rhetor.* L. II. c. 21. p. 96. *Edit. Sylb.* Soo too the *Scriptor ad Herennium*, L. IV. ſ. 24. SENTENTIA *eſt Oratio ſumpta de vitâ, quæ aut quid ſit, aut quid eſſe oporteat in vitâ, breviter oſtendit, hoc modo*—Liber is eſt exiſtimandus, qui nulli turpitudini ſervit.

Part II.

FOR example—

Seek not to know, what muſt not be reveal'd;
JOYS *only flow, where* FATE IS MOST CONCEAL'D.

Or again,

Within thee cheriſh not IMMORTAL *Ire,*
When THOU THYSELF *art* MORTAL—*.

IN ſome inſtances the *Reaſon* and *Sentiment* are ſo blended, as to be in a manner inſeparable. Thus *Shakſpeare*—

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* The firſt of theſe *Sentiments* is taken from *Dryden*, the ſecond is quoted by *Ariſtotle*, in his *Rhetoric*, L. II. c. 22. p. 97. *Edit. Sylb.*

Ἀθάνατον ὀργὴν μὴ φύλαττε, θνητὸς ὤν.

On this the Philoſopher well obſerves, that if the Monition had been no more, than that *we ſhould not cheriſh our Anger for ever*, it had been a SENTENCE or MORAL PRECEPT, but, when the words θνητὸς ὤν, *being Mortal*, are added, the Poet then gives us *the Reaſon*, τὸ διὰ τί λέγει. *Rhet. ut ſup.* The Latin Rhetorician ſays the ſame. *Sed illud quodque probandum eſt genus* SENTENTIÆ, *quod confirmatur* SUBJECTIONE RATIONIS, *hoc modo:* omnes bene vivendi rationes in Virtute ſunt collocandæ, PROPTEREA QUOD ſola Virtus in ſuâ poteſtate eſt. *Scriptor. ad Heren.* L. IV. ſ. 24.

—*He,*

——*He, who filches from me my good name,* Ch.IX.
Robs me of that, which not enriches Him,
But makes Me poor indeed—

THERE are too Sentiments of bad moral, and evil tendency—

If SACRED RIGHT *ſhould ever be infring'd,*
It ſhould be done for EMPIRE *and* DOMINION:
In OTHER *things* PURE CONSCIENCE BE THY GUIDE*.

and again,

——*the Man's a Fool,*
Who, having SLAIN *the Father,* SPARES *the Sons*†.

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* *Vid. Cic. de Officiis,* L. III. c. 21. who thus tranſlates *Euripides*—

Nam ſi violandum eſt Jus, regnandi gratiâ
Violandum eſt: aliis rebus pietatem colas.

† Νύπιος, ὃς, πατέρα κλείνας, παῖδας καταλείπει. *Ariſt. Rhet.* L. I. c. 16. L. III. c. 22. p. 98. *Edit. Sylb.*

Part II. THESE Ideas are *only fit* for Tyrants, Uſurpers, and other profligate Men; nor ought they to appear in a *Drama*, but to ſhew *ſuch Characters*,

ON *Gnomologic Sentiments* in general it has been obſerved, that, tho' they decorate, they ſhould not be *frequent*, for then the Drama becomes affected and declamatory *.

IT has been ſaid too, they come moſt naturally from *aged perſons*, becauſe *Age* may be ſuppoſed to have taught them *Experience*. It muſt however be an *Experience, ſuitable to their characters:* an Old General ſhould not talk upon Law; nor an Old Lawyer upon War †.

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* So the ſame *Latin Rhetorician*, above quoted— SENTENTIAS *interponi* RARÒ *convenit, ut rei actores, non vivendi præceptores eſſe videamur*, Scriptor. ad Herenn. Lib. IV. f. 25.

† Ἁρμόττει δὲ γνωμολογεῖν ἡλικίᾳ μὲν πρεσβύτερον, περὶ δὲ τούτων ὧν ἐμπειρός τις ἐστίν. *It becomes* HIM *to*

by

WE are now to proceed to DICTION. Ch. IX.

be Sententious, who is ADVANCED IN YEARS, *and that upon ſubjects,* IN WHICH HE HAS EXPERIENCE. *Ariſtot. Rhet. ut ſupra,* p. 97. *Edit. Sylb.* See alſo the ingenious *Boſſu,* in his *Traité du Poeme Epique,* Liv. VI. chap. 4. 5. who is, as uſual, copious, and clear.

Part II.

CHAP. X.

Concerning DICTION—*the vulgar—the affected—the elegant—this laſt, much indebted to the* METAPHOR—*Praiſe of the* METAPHOR—*its Deſcription; and, when good, its Character—the beſt and moſt excellent, what—not turgid—nor enigmatic—nor baſe—nor ridiculous—inſtances—Metaphors by conſtant uſe ſometimes become common Words—*PUNS *—Rupilius* REX—ΟΥΤΙΣ—ENIGMAS *—Cupping—The God* TERMINUS—*Ovid's Faſti—*

AS every *Sentiment* muſt be expreſt by *Words*; the Theory of SENTIMENT naturally leads to that of DICTION. Indeed the *Connection* between them is ſo intimate, that the ſame *Sentiment*, where the *Diction differs*, is as different in *appearance*, as the ſame perſon, dreſt like a Peaſant, or dreſt like a Gentleman. And

And hence we ſee, how much Diction merits a ſerious Attention. Ch. X.

BUT this perhaps will be better underſtood by an Example. Take then the following — *Don't let a lucky Hit ſlip; if you do, be-like you mayn't any more get at it.* The *Sentiment* (we muſt confeſs) is expreſt clearly, but the DICTION ſurely is rather *vulgar* and *low*. Take it another way — *Opportune Moments are few and fleeting; ſeize them with avidity, or your Progreſſion will be impeded.* Here the DICTION, tho' *not low*, is *rather obſcure*. The Words are *unuſual*, *pedantic*, and *affected*.—But what ſays SHAKSPEARE?—

There is a TIDE *in the affairs of men,*
Which, taken at the flood, leads on to fortune;
Omitted, all the Voyage of their life
Is bound in ſhallows——

HERE

Part II. HERE the DICTION is *Elegant*, without being *vulgar* or *affected*; the Words, tho' *common*, being taken under a *Metaphor*, are ſo far eſtranged by this *metaphorical uſe*, that they acquire thro' the change a competent dignity, and yet, *without becoming vulgar*, remain intelligible and *clear*.

KNOWING therefore the ſtreſs laid by the antient Critics on THE METAPHOR, and viewing its admirable effects in *the decorating of Diction*, we think it may merit a farther regard.

THERE is not perhaps any *Figure of Speech* ſo pleaſing, as THE METAPHOR. 'Tis at times the Language of *every Individual*, but *above all* is peculiar to *the Man of Genius**. His *Sagacity* diſcerns not

* —τὸ δὲ μέγιστον μεταφορικὸν εἶναι· μόνον γὰρ τοῦτο οὔτε παρ' ἄλλου ἐστὶ λαβεῖν, εὐφυΐας τε σημεῖόν ἐστι· τὸ

not only *common Analogies*, but thoſe others *more remote, which eſcape the Vulgar*, and which, tho' they ſeldom invent, they ſeldom fail to recogniſe, when they hear them from perſons, more ingenious than themſelves. Ch. X.

τὸ γὰρ ἓν μεταφέρειν, τὸ ὅμοιον θεωρεῖν ἐστι—*the greateſt thing of all is to be powerful in Metaphor; for this alone cannot be acquired from another, but is a mark of original Genius: for to metaphorize well, is, to* DISCERN *in* DIFFERENT *objects that which is* SIMILAR. Ariſt. Poet. c. 22. p. 250. *Edit. Sylb.*

Δεῖ δὲ μεταφέρειν—ἀπὸ οἰκείων καὶ μὴ φανερῶν, οἷον καὶ ἐν φιλοσοφίᾳ τὸ ὅμοιον καὶ ἐν πολὺ διέχουσι θεωρεῖν, εὐστόχου—*We ought to metaphorize*, that is, TO DERIVE METAPHORS, *from Terms, which are proper and yet not obvious; ſince even in* PHILOSOPHY *to diſcern* THE SIMILAR *in things widely* DISTANT, *is, the part of one, who* CONJECTURES HAPPILY. Ariſt. Rhetor. L. III. c. 11, p. 137. *Edit. Sylb.*

That METAPHOR is an effort of *Genius*, and *cannot be taught*, is here again aſſerted in the Words of *the firſt* Quotation.—καὶ λαβεῖν οὐκ ἔστιν αὐτὴν (ſcil. Μεταφορὰν) παρ' ἄλλου. *Rhetor.* L. III. c. 2. p. 120. *Edit. Sylb.*

Part II. IT has been ingeniouſly obſerved, that the METAPHOR took its riſe from the *Poverty* of Language. Men, not finding upon every occaſion *Words ready made* for their ideas, were compelled to have recourſe to *Words Analogous*, and transfer them from their *original* meaning to the meaning *then* required. But tho' *the Metaphor began* in *Poverty*, it did not *end* there. When *the Analogy was juſt* (and this often happened) there was ſomething *peculiarly pleaſing* in what was both *new*, and yet *familiar*; ſo that *the Metaphor* was then cultivated, not out of *Neceſſity*, but for *Ornament*. 'Tis thus that Cloaths were firſt aſſumed to defend us againſt the Cold, but came afterwards to be worn for Diſtinction, and Decoration.

IT muſt be obſerved, there is a force in the *united* words, NEW and FAMILIAR. What

What is NEW, but *not Familiar*, is often *unintelligible*: what is FAMILIAR, but *not New*, is no better than *Common place*. 'Tis in the union of the two, that *the Obſcure* and the *Vulgar* are happily removed, and 'tis in *this union*, that we view the *character* of *a juſt Metaphor*. Ch. X.

BUT after we have ſo praiſed the METAPHOR, 'tis fit at length we ſhould explain *what it is*, and this we ſhall attempt as well by a Deſcription, as by Examples.

"A METAPHOR is the transferring of "a word from its *uſual Meaning* to an "*Analogous Meaning*, and then the em- "ploying it, *agreeably to ſuch Transfer* *." For example: the uſual meaning of EVENING is *the Concluſion of the Day*. But

* Μεταφορὰ δ' ἔστιν ὀνόματος ἀλλοτρίου ἐπιφορὰ, κ. τ. λ. *Ariſt. Poet.* cap. 21 p. 247. *Edit. Sylb.*

AGE

Part II. AGE too is *a Concluſion*; the Concluſion of *human Life*. Now there being an Analogy in *all Concluſions*, we arrange in order *the two* we have alleged, and ſay, that, *As* EVENING *is to the* DAY, *ſo is* AGE *to* HUMAN LIFE. Hence, by an eaſy permutation, (which furniſhes at once *two Metaphors*) we ſay *alternately*, *that* EVENING *is* THE AGE OF THE DAY; *and that* AGE *is* THE EVENING OF LIFE†.

THERE are other *Metaphors* equally pleaſing, but which we only mention, as their *Analogy* cannot be miſtaken. 'Tis thus that OLD MEN have been called STUBBLE; and THE STAGE or THEATRE, THE MIRROR OF HUMAN LIFE*.

IN

† —ὁμοίως ἔχει ἑσπέρα πρὸς ἡμέραν, καὶ γῆρας πρὸς βίον: ἐρεῖ τοίνυν τὴν ἑσπέραν γῆρας ἡμέρας, καὶ τὸ γῆρας ἑσπέραν βίου. *Ariſtot. Poet.* c. 21. p. 248. *Edit. Sylb.*

* The Stagirite having told us what a natural pleaſure we derive from INFORMATION, and having told us that

IN Language of this ſort there is a *double* Satisfaction: it is ſtrikingly *clear*; and Ch. X.

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that in the ſubject of WORDS, *Exotic* words want that pleaſure, *from being obſcure*, and *Common* words *from being too well known*, adds immediately — ἡ δὲ Μεταφορὰ ποιεῖ τοῦτο μάλιστα· ὅταν γὰρ εἴπῃ τὸ γῆρας καλαμήν, ἐποίησε μάθησιν καὶ γνῶσιν διὰ τοῦ γένους, ἄμφω γὰρ ἀπηνθηκότα — *But* THE METAPHOR *does this moſt effectually, for when Homer* (in metaphor) *ſaid that* AGE *was* STUBBLE, *he conveyed to us Information and Knowlege thro' a common Genus* (thro' the Genus of Time) *as both old Men, and Stubble, have paſt the Flower of their exiſtence.*

The words in *Homer* are,

Ἀλλ' ἔμπης καλάμην γε σ' οἴομαι ἰσορόωντα
Γινώσκειν— Οδυσσ. Ξ. v. 214. 215.

Sed tamen ſtipulam ſaltem te arbitror intuentem
Cognoſcere—

In which Verſe we cannot help remarking an Elegance of the Poet.

Ulyſſes, for his protection, had been metamorphoſed by *Minerva* into the Figure of an old Man. Yet even then the Hero did not chuſe to looſe his dignity. By his diſcourſe he informs *Eumæus* (who did not know him) that altho' he was *old*, he was ſtill *reſpectable*— *I ima-*

Part II. and yet *raiſed*, tho' clear, above the low and *vulgar* Idiom. 'Tis a Praiſe too of ſuch Metaphors, to be *quickly comprehended*. The Similitude and the thing illuſtrated are commonly diſpatched *in a ſingle Word*, and comprehended by an immediate, and inſtantaneous Intuition.

I imagine (ſays he) *that even now you may know* THE STUBBLE *by the look*. As much to ſuggeſt, that, tho' he had compared himſelf to STUBBLE, it was nevertheleſs to that *better ſort*, left after the reaping of the *beſt* Corn.

See the Note upon this Verſe by my learned Friend, the late Mr. *Samuel Clarke*, in his *Greek* Edition of the *Odyſſey*, and *Klotzius* upon *Tyrtæus*, p. 26.

As to *the next Metaphor*, 'tis an Idea not unknown to *Shakſpeare*, who, ſpeaking of *Acting* or *Playing*, ſays with energy,

That its End, both at firſt, and now, was, and is,
TO HOLD AS 'TWERE THE MIRROR UP TO NATURE. Hamlet.

According to *Ariſtotle*, the *Odyſſey of Homer* was elegantly called by *Alcidamas*, — καλὸν ἀνθρωπίνου βίου κατόπτρον — *a beautiful* MIRROR *of Human Life*. Rhet. L. III. c. 3. p. 124. *Edit. Sylb.*

THUS

THUS a Perſon of wit, being dangerouſly ill, was told by his Friends, two more Phyſicians were called in. *So many!* ſays he—*do they fire then in Platoons?*— Ch. X.

THESE inſtances may aſſiſt us to diſcover, what METAPHORS may be called *the beſt.*

THEY ought not, in an *elegant* and *polite* Stile (the Stile, of which we are ſpeaking) to be derived from Meanings too *ſublime*; for then the *Diction* would be *turgid* and *bombaſt.* Such was the Language of that Poet, who, deſcribing the Footmen's Flambeaux at the end of an Opera, ſung or ſaid,

Now blaz'd A THOUSAND FLAMING SUNS, *and bade*
Grim Night retire——

NOR ought A METAPHOR to be *far-fetched,* for then it becomes an *Enigma.*

Part II. 'Twas thus a Gentleman once puzzled his Country Friend, in telling him by way of Compliment, that *He was become a perfect* CENTAUR. His honeſt Friend knew nothing of *Centaurs*, but being fond of Riding, was hardly ever off his Horſe.

ANOTHER Extreme remains, *the reverſe* of the too *ſublime*, and that is, *the transferring* from Subjects too contemptible. Such was the caſe of that Poet quoted by *Horace*, who, to deſcribe Winter, wrote—

Jupiter hybernas canâ nive CONSPUIT *Alpes* *.

O'er the cold Alps Jove SPITS *his hoary ſnow.*

NOR was that modern Poet more fortunate, whom *Dryden* quotes, and who, trying his Genius upon the ſame ſubject, ſuppoſed Winter—

* Hor. L. II. Sat. 5.

To

To PERRIWIG *with ſnow the* BALD-PATE *Woods.* Ch. X.

WITH the ſame claſs of Wits we may arrange that pleaſant fellow, who ſpeaking of an old Lady, whom he had affronted, gave us in *one* ſhort Sentence no leſs than *three* choice *Metaphors. I perceive* (ſaid he) *her Back is up*; —*I muſt curry favour*—*or the Fat will be in the fire.*

NOR can we omit that *the ſame* Word, when *transferred* to *different* Subjects, produces Metaphors very *different*, as to *Propriety*, or *Impropriety.*

'TIS with *Propriety* that we *transfer* the word, To EMBRACE, from *Human* Beings to things purely *Ideal. The Metaphor* appears juſt, when we ſay, *To Embrace a Propoſition*; *To Embrace an Offer*; *To Embrace an Opportunity.* Its Application perhaps was not quite ſo ele-

Part II.

gant when the old Steward wrote to his Lord, upon the Subject of his Farm, that "*if he met any* OXEN, *he would not fail* "TO EMBRACE THEM.*"

IF then we are to avoid *the Turgid, the Enigmatic,* and *the Baſe* or *Ridiculous,* no other *Metaphors* are left, but ſuch as may be deſcribed by Negatives; ſuch as are neither turgid, nor enigmatic, nor baſe and ridiculous.

SUCH is the character of many Metaphors already alleged, among others that of SHAKSPEARE's, where *Tides are trans-*

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* The Species of Metaphors, here condemned, are thus enumerated,—εἰσὶ γὰρ καὶ Μεταφοραὶ ἀπρεπεῖς, αἱ μὲν διὰ τὸ γελοῖον—αἱ δὲ διὰ τὸ σεμνὸν ἄγαν καὶ τραγικόν· ἀσαφεῖς δὲ, ἂν πορρώθεν, κ. τ. λ.—*For* METAPHORS *are unbecoming, ſome from being* RIDICULOUS, *and others, from being* TOO SOLEMN *and* TRAGICAL: *there are likewiſe the* OBSCURE, *if they are fetched from too great a diſtance.* Ariſt. Rhet. L. III. c. 3. p. 124. *Edit. Sylb.* See Cic. de Oratore, L. III. p. 155, &c.

ferred

*ferred to ſpeedy and determined Conduct**. Nor does his WOOLSEY with leſs propriety moralize upon his Fall in the following beautiful *Metaphor*, taken from *Vegetable* Nature. Ch. X.

This is the ſtate of Man; to day he PUTS FORTH
THE TENDER LEAVES *of Hope; to-morrow* BLOSSOMS,
And bears his BLUSHING HONOURS THICK *upon him:*
The third day comes A FROST, A KILLING FROST
And—nips his root—

IN *ſuch Metaphors* (beſides their intrinſic elegance) we may ſay the Reader is flattered; I mean flattered by being left to diſcover ſomething *for himſelf*.

THERE is one Obſervation, which will at the ſame time ſhew both *the extent* of this Figure, and *how natural* it is to all Men.

* Sup. p. 185.—Philoſ. Arrangements, p. 307.

Part II. THERE are METAPHORS *ſo obvious*, and of courſe *ſo naturalized*, that ceaſing to be *Metaphors*, they are become (as it were) THE PROPER WORDS. 'Tis after this manner we ſay, *a ſharp* fellow; *a great* Orator; the *the Foot* of a Mountain; *the Eye* of a Needle; *the Bed* of a River; to *ruminate*, to *ponder*, to *edify*, &c. &c.

THESE we by no means reject, and yet *the Metaphors* we require we wiſh to be *ſomething more*, that is, to be formed under the reſpectable conditions, here eſtabliſhed.

WE obſerve too, that a ſingular Uſe may be made of *Metaphors*, either *to exalt*, or *to depreciate*, according to the *ſources*, from which we derive them. In antient Story, *Oreſtes* was by ſome called *the Murtherer of his Mother*; by others, *the Avenger of his Father*. The Reaſons will appear by referring to the Fact. The [illegible] was offered money to celebrate

lebrate certain Mules, that had won a race. The ſum being pitiful, he ſaid with diſdain, he ſhould not write upon DEMI-ASSES.—A more competent Sum was offered,—he then began, Ch. X

Hail! DAUGHTERS OF THE GENEROUS HORSE,
That ſkims, like Wind, along the Courſe.*

There are times, when, in order *to exalt*, we may call *Beggars, Petitioners*; and *Pick-pockets, Collectors*; other times, when in order *to depretiate*, we may call *Petitioners, Beggars*; and *Collectors, Pick-pockets.*—But enough of this.

WE ſay no more of *Metaphors*, but that 'tis a general Caution with regard to

* For theſe two facts, concerning *Oreſtes*, and *Simonides*, ſee *Ariſt. Rhet.* L. III. c. 2. p. 122. *Edit. Sylb.* The different appellations of *Oreſtes* were, ὁ Μητροφόνης, and ὁ Πατρὸς ἀμύνων—*Simonides* called the *Mules* ἡμιόνους at firſt; and then began—

Χαίρετ' ἀελλοπόδων θύγατρες ἵππων—

Part II.

Quid nova cum fierent Capitolia? nempe Deorum
Cuncta Jovi ceſſit turba, locumque dedit.
TERMINUS *(ut veteres memorant) conventus in æde*
RESTITIT, *et magno cum Jove templa tenet.*

THE moral of the Fable is juſt and ingenious; *that Boundaries are ſacred, and never ſhould be moved.*

THE Poet himſelf ſubjoins the reaſon with his uſual addreſs.

TERMINE, *poſt illud* Levitas tibi libera non eſt;
Quâ poſitus fueris in ſtatione, MANE.
Nec Tu vicino quicquam concede roganti,
Ne videare hominem *præpoſuiſſe* Jovi.

AND ſo much for the ſubject of *Puns* and *Enigmas*, to which, like other things of

of bad Taſte, *no Age* or *Country* can give a Sanction. Ch. X.

MUCH ſtill remains upon the ſubject of DICTION, but, as much has been ſaid already*, we here conclude.

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* See Chapters II. III. IV.

CHAP.

CHAP. XI.

RANK *or* PRECEDENCE *of the conſtitutive Parts of the Drama — Remarks and Cautions both for judging, and Compoſing.*

THE *four conſtitutive Parts* of *Dramatic Poetry*, which properly belong to *the Poet*†, have appeared to be THE FABLE, THE MANNERS, THE SENTIMENT, and THE DICTION, and ſomething has been ſuggeſted to explain the nature of each.

SHOULD we be aſked, to which we attribute *the firſt* Place, we think it due to THE FABLE*.

IF

† Sup. p. 144.

* Ἀρχὴ μὲν οὖν, καὶ οἷον ψυχὴ ὁ Μῦθος τῆς Τραγῳδίας—THE FABLE *therefore is* THE PRINCIPLE, *and (as it were)* THE SOUL *of Tragedy.*—And not long before,

IF THE FABLE be an *Action*, having a neceſſary reference to ſome *End*: it is evident that *the Manners* and *the Sentiment* are for the ſake of that *End*; the *End* does not exiſt, for the ſake of the *Manners* and the *Sentiment* *. Ch. XI.

AGAIN, the fineſt *unconnected* Samples either of *Manners* or of *Sentiment* cannot *of themſelves* make a *Drama*, without a *Fable*. But, without either of theſe, *any Fable* will make a *Drama*, and have pre-

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fore, after *the conſtituent Parts of the Drama* have been enumerated, we read—μέγιστον δὲ τούτων ἐστὶν ἡ τῶν πραγμάτων σύστασις.—*But* THE GREATEST *and the moſt important of all theſe is* THE COMBINING OF THE INCIDENTS, *that is to ſay*, THE FABLE. Ariſt. Poet. cap. 6. p. 231. *Edit. Sylb.*

* Οὐκ ἔν ὅπως τὰ ἤθη μιμήσωνται, πράττουσιν, ἀλλὰ τὰ ἤθη συμπεριλαμβάνουσιν διὰ τὰς πράξεις—*The Perſons of the Drama do not act, that they may exhibit Manners, but they include Manners, on account of the Incidents in the Fable.* Ariſt. Poet. c. 6. p. 230. *Edit. Sylb.*

Part II. tenſions, (ſuch as they are) to be called *a Play**.

* *The Stagirite* often illuſtrates his *Poetic* Ideas from *Painting*, an Art at that time cultivated by the ableſt Artiſts, *Zeuxis*, *Polygnotus*, and others. In the preſent caſe, he compares the DRAMATIC MANNERS to COLOURING; the DRAMATIC FABLE to DRAWING; and ingeniouſly remarks—Εἰ γάρ τις ἐναλείψειε τοῖς καλλίστοις φαρμάκοις χύδην, οὐκ ἂν ὁμοίως εὐφράνειεν, ἢ λευκογραφήσας εἰκόνα—*If any one were to make a* CONFUSED DAUBING *with* THE MOST BEAUTIFUL COLOURS, *he would not give ſo much delight, as if he were* TO SKETCH A FIGURE IN CHALK ALONE. Ariſt. Poet. c. 6. p. 231. *Edit. Sylb.*

—Ἔτι ἐάν τις ἐφεξῆς θῇ ῥήσεις ἠθικὰς, καὶ λέξεις, καὶ διανοίας, εὖ πεποιημένας, ἐ ποιήσει ὃ ἦν τῆς τραγῳδίας ἔργον, ἀλλὰ πολὺ μάλλον ἡ καταδεεστέροις τούτοις κεχρημένη τραγῳδία, ἔχουσα δὲ μῦθον καὶ σύστασιν πραγμάτων—*Were any one to arrange in order the beſt formed* EXPRESSIONS RELATIVE TO CHARACTER, *as well as the beſt* DICTION, *and* SENTIMENTS, *he would not attain, what is the Buſineſs of a Tragedy; but much more would that Tragedy attain it, which, having theſe requiſites in a very inferior degree, had at the ſame time a juſt* FABLE, *and Combination of Incidents.* Ariſt. Poet. c. 6. p. 230. *Edit. Sylb.*

A third

A third *ſuperiority*, is, that the moſt *effecting* and *capital Parts* of every *Drama* ariſe out of its FABLE; by theſe I mean every unexpected DISCOVERY of unknown Perſonages, and every unexpected REVOLUTION * from one condition to another. The *Revolutions* and *Diſcoveries* in the *Oedipus* and the *Fatal Curioſity* have been mentioned already. We add to theſe the ſtriking *Revolution* in the *Samſon Agoniſtes*, where, while every thing appears tending to *Samſon's Releaſe*, a horrible Craſh announces *his Deſtruction*†. Ch.XI.

THESE *Dramatic* Incidents are properly *Tragic* — but there are others of *ſimilar* character, not wanting even to *Comedy*.— To refer to a *modern* Drama — what DISCOVERY more pleaſing than that, where, in *the Drummer of Addiſon*, the worthy

* A REVOLUTION, Περιπέτεια; A DISCOVERY, Αναγνώρισις. See before what is ſaid about theſe two, from p. 147 to 152.

† *Samſ. Agon.* v. 481, and v. 1452 to v. 1507.

Part II. loſt Maſter is *diſcovered* in the ſuppoſed Conjurer? or, to refer ſtill to the ſame Drama, what REVOLUTION more pleaſing, than where, in conſequence of this *Diſcovery*, the Houſe of Diſorder and Mourning changes into a Houſe of Order and Joy? Now theſe *intereſting* Incidents, as well *Comic* as *Tragic*, ariſe neither from *Manners*, nor from *Sentiment*, but purely from THE FABLE.

IT is alſo a plauſible Argument for the *Fable's Superiority*, that, from its ſuperior difficulty, *more Poets* have excelled in *drawing Manners* and *Sentiment*, than there have in the forming of *perfect Fables* *.

* —οἱ ἐγχειροῦντες ποιεῖν, πρότερον δύνανται τῇ λέξει καὶ τοῖς ἤθεσιν ἀκριβεῖν, ἢ τὰ πράγματα συνίστασθαι, οἷον καὶ οἱ πρῶτοι ποιηταὶ σχεδὸν ἅπαντες. *Theſe, who attempt to write Dramatically, are firſt able to be accurate in* THE DICTION and THE MANNERS, *before they are able to* COMBINE INCIDENTS [and form a Fable] *which was indeed the caſe of almoſt all the firſt Poets.* Ariſt. Poet. c. 6. p. 230. *Edit. Sylb.*

BUT,

Ch. XI.

BUT, altho' we give a ſuperiority to *the Fable*, yet the other *conſtitutive Parts*, even ſuppoſing *the Fable bad*, have ſtill an important value; ſo important indeed, that thro' them, and them alone, many Dramas have merited Admiration.

AND here next to the *Fable* we arrange the MANNERS. The *Manners*, if well formed, give us *ſamples of Human Nature*, and ſeem in Poetry as much to excel *Sentiment*, as *the Drawing* in Painting to excel *the Colouring*.

THE third Place after *the Manners* belongs to THE SENTIMENT, and that *before the Diction*, however they may be united, it being evident that Men *ſpeak*, becauſe they think; they *ſeldom think*, becauſe they ſpeak.

AFTER this, the fourth and laſt Place falls to THE DICTION.

Part II. HAVING ſettled *the Rank* of theſe ſeveral *Conſtitutive* Parts, a few curſory Remarks remain to be ſuggeſted.

ONE is this—that if *all* theſe Parts are *really* eſſential, *no Drama* can be *abſolutely complete*, which *in any one of them is deficient*.

ANOTHER Remark is, that tho' a Drama be not abſolutely complete in *every* Part, yet *from the excellence of one or two* Parts *it may ſtill merit Praiſe* *. 'Tis

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* This is a Caſe expreſsly decided by that able Critic, *Horace*, as to the MANNERS and the SENTIMENT.

—SPECIOSA LOCIS, MORATAQUE RECTE,
FABULA NULLIUS VENERIS, *ſine pondere et arte,*
Valdius oblectat populum, meliuſque moratur,
Quam verſus inopes rerum, nugæque canoræ.
Art. Poet. v. 320, &c.

Which may be thus paraphraſed—

" A FABLE (or Dramatic Story) OF NO BEAUTY,
" *without dignity or contrivance, if it excel in* SENTI-
" MENT,

'Tis thus in Painting, there are Pictures admired for *Colouring*, which fail in the Drawing; and others for *Drawing*, which fail in the Colouring. Ch. XI.

THE next Remark is in fact a Caution; a Caution not to miſtake *one Conſtitutive Part* for *another*, and ſtill, much more, not to miſtake it for *the Whole*. We are never to forget the *eſſential differences* between FABLE, MANNERS, SENTIMENT, and DICTION.

IF, without attending to theſe, we preſume to admire, we act, as if in Painting we admired a *Rembrant* for *Grace*, becauſe we had been told, that he was capital in *Colouring*.

" MENT, *and have its* CHARACTERS *well drawn, will* " *pleaſe an audience much more than a trifling Piece* " *barren of Incidents, and only to be admired for the Har-* " *mony of its Numbers.* See p. 221.

Part II. THIS Caution indeed applies not only to *Arts*, but to *Philoſophy*. For here if men fancy, that a Genius for *Science*, by having excelled *in a ſingle part* of it, is ſuperlative *in all* parts; they inſenſibly make ſuch a Genius their Idol, and their Admiration ſoon degenerates into a ſpecies of Idolatry.

Decipit exemplar, vitiis imitabile— Hor.

'TIS to be hoped that our ſtudies are at preſent more liberal, and that we are rather adding to that Structure, which our forefathers have begun, than tamely leaving it to remain, as if nothing farther were wanting.

OUR Drama among other things is ſurely capable of Improvement. Events from OUR OWN HISTORY (and none can be more intereſting) are at hand to furniſh FABLES, having *all the Dramatic Requiſites.*

ſites. Indeed ſhould any of them be wanting, INVENTION may provide a Remedy, for here we know Poets have unbounded Privilege *. Ch. XI.

IN the mean time the ſubjects, by being *domeſtic*, would be as intereſting *to Us*, as thoſe of *Ajax* or *Oreſtes* were of old to *the Greeks*. Nor is it a doubt, that our Drama, were it thus rationally cultivated, might be made the School of Virtue even in a diſſipated age.

AND now, having ſhewn ſuch a regard for *Dramatic Poetry*, and recommended ſo many different RULES, *as eſſential to its Perfection:* it may not perhaps be improper *to ſay ſomething in their Defence*, and, when that is finiſhed, to conclude this Part of our Inquiries.

* Infra, 223.

Part II.

CHAP. XII.

RULES *defended—do not cramp* GENIUS, *but guide it—flattering Doctrine that* GENIUS *will ſuffice—fallacious, and why—farther defence of* RULES—NO GENIUS *ever acted without them; nor ever a Time, when* RULES *did not exiſt—Connection between* RULES *and* GENIUS—*their reciprocal aid—End of* THE SECOND PART—*Preparation for* THE THIRD.

HAVING mentioned RULES, and indeed our whole Theory having been little more than RULES DEVELOPED, we cannot but remark upon a common opinion, which ſeems to have ariſen either from Prejudice, or Miſtake.

"*Do not* RULES, ſay they, *cramp Ge-*
"*nius? Do they not abridge it of certain*
"*Privileges?*"

'TIS

'Tis anſwered, if the obeying of Rules were to induce a Tyranny like this; to defend them would be abſurd, and againſt the liberty of Genius. But the truth is, Rules, ſuppoſing them *good*, like good Government, *take away no Privileges*. They do no more, than ſave Genius from Error, by ſhewing it, that *a Right to err* is *no Privilege at all*. C. XII

'Tis ſurely no Privilege to violate in Grammar the *Rules* of *Syntax*; in Poetry, thoſe of *Metre*; in Muſic, thoſe of *Harmony*; in Logic, thoſe of *Syllogiſm*; in Painting, thoſe of *Perſpective*; in Dramatic Poetry, thoſe of *probable Imitation*.

If we enlarge on *one* of theſe *Inſtances*, we ſhall illuſtrate the reſt.

The *probable Imitation* juſt now mentioned, like that of every other kind, is, when *the Imitation reſembles the thing imitated*

Part II. *tated in as many circumſtances as poſſible*; ſo that *the more* of thoſe Circumſtances, are *combined*, *the more probable* the Reſemblance.

'Tis thus in Imitation by Painting the Reſemblance is more complete, when to the *Out-line* we add *Light and Shade*; and more complete ſtill, when to *Light and Shade* we add *the Colours*.

THE REAL PLACE of every *Drama* is *a Stage*, that is, a ſpace of a few Fathoms deep, and a few Fathoms broad. ITS REAL TIME is *the Time it takes in acting*, *a limited Duration*, ſeldom exceeding *a few hours*.

Now *Imagination*, by the help of *Scenes*, can enlarge *this Stage* into a Dwelling, a Palace, a City, &c. and it is a decent Regard to this, which conſtitutes PROBABLE PLACE.

AGAIN,

AGAIN, the *uſual Intervals* between the Acts, and even the *Attention paid by the Mind* to an intereſting Story, can enlarge without violence *a few Hours* into *a Day or two*; and 'tis in a decent regard to this, we may perceive the Riſe of PROBABLE TIME*. C. XII.

Now *'tis evident* that THE ABOVE PROBABILITIES, if they belong to the *Fable*, cannot but affect us, becauſe they are both of them Requiſites, which heighten the *Reſemblance*, and becauſe RESEMBLANCE is ſo univerſally an ESSENTIAL to IMITATION.

IF this Doctrine want confirming, we may prove it *by the contrary*, I mean by

* What this implies, we are told in the following paſſage—ἔτι μάλιϛα πειρᾶται ὑπο μίαν περιόδου ἡλίυ εἶναι, ἢ μικρὸν ἐξαλλάτ̓ειν. Tragedy *aims as far as poſſible to come within a ſingle Revolution of the Sun* (that is, A NATURAL DAY) *or but a little to exceed.* Ariſt. Poet. c. 5. p. 229. Edit. Sylb.

a ſup-

Part II. a ſuppoſition of SUCH *Time* and SUCH *Place*, as are both of them *improbable*.

FOR example, as to TIME, we may ſuppoſe a Play, where Lady *Deſmond* in *the firſt Act* ſhall dance at the Court of *Richard the Third*, and be alive *in the laſt Act* during the reign of *James the Firſt* *.

As to PLACE, we may ſuppoſe a Tragedy, where *Moteſuma* ſhall appear at *Mexico* in *the firſt Act*; ſhall be carried to *Madrid* in *the third*; and be brought back again *in the fifth*, to die at *Mexico*.

'TIS true indeed, did ſuch Plays exiſt, and were *their other Dramatic Requiſites*

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* *Ariſtotle* ſpeaking upon the *indefinite duration* of the *Epopee*, which is ſometimes extended to *years*, adds—καίτοι τὸ πρῶτον ὁμοίως ἐν ταῖς τραγῳδίαις τοῦτο ἐποίουν. —*at firſt* THEY DID THE SAME IN TRAGEDIES, that is, their *Duration*, like that of the *Epopee*, was alike *undefined*, till *a better* taſte made them more correct. *Ariſt. Poet.* c. 5. p. 229. *Edit. Sylb.*

good;

good; theſe *Improbabilities* might be endured, and the Plays be *ſtill* admired. *Fine Manners* and *Sentiment*, we have already ſaid*, may ſupport a wretched *Fable*, as a beautiful Face may make us forget a bad Figure. But *no Authority* for that reaſon can juſtify Abſurdities, or make them *not to be ſo*, by being fortunately aſſociated. C. XII.

NOR is it enough to ſay, that *by this apparent Auſterity many a good Play would have been ſpoilt*†. The Anſwer is obvious—*chuſe another, and a fitter Subject.*

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* See p. 212. in the Note.

† *Ariſtotle* ſpeaking about introducing any thing rrational into the Drama adds—ὥστε τὸ λέγειν, ὅτι ἀνήρητο ἂν ὁ Μῦθος, γελοῖον· ἐξ ἀρχῆς γὰρ δεῖ συνίστασθαι τοιούτους—*that to ſay* (by this reſtriction) *the the Fable would have been deſtroyed, is ridiculous; for they ought not, from the very beginning, to form Fables upon ſuch a Plan.* Ariſt. Poet. c. 24. p. 253. *Edit. Sylb.*

Subjects

Part II. Subjects are *infinite*. Conſult the inexhauſtible Treaſures of HISTORY; or if theſe fail, the more inexhauſtible Fund of INVENTION†. Nay more—if you are diſtreſt, bring *Hiſtory and Invention* TOGETHER, and let the Richneſs of the *laſt* embelliſh the Poverty of the *former*. *Poets*, tho' bound by the Laws of *Common Senſe*, are not bound to the Rigours of *Hiſtorical* Fact.

IT muſt be confeſt, 'tis a flattering Doctrine, to tell a young Beginner, *that he has nothing more to do, than to truſt his own* GENIUS, and *to contemn all* RULES, *as the Tyranny of Pedants*. The painful Toils of *Accuracy* by this expedient are eluded, for GENIUSES (like *Milton's Harps**) are ſuppoſed to be *ever tuned*.

† Sup. p. 214. 215.

* *Par. Loſt*, Book III. v. 365, 366.

BUT

BUT the misfortune is, that Genius is C. XII
ſomething rare, nor can he, who poſſeſſes it, even then, *by neglecting Rules*, produce what is *accurate*. Thoſe on the contrary, who, tho' they *want Genius*, think *Rules* worthy their attention, if they cannot become good *Authors*, may ſtill make tolerable *Critics*; may be able to ſhew the difference between the Creeping and the Simple; the Pert and the Pleaſing; the Turgid and the Sublime; in ſhort, to ſharpen, like the Whet-ſtone, that Genius in others, which Nature in her frugality has not given to themſelves.

INDEED I have never known, during a life of many years, and ſome ſmall attention paid to Letters, and Literary men, that GENIUS *in any Art had been ever crampt by* RULES. On the contrary, I have ſeen *great Geniuſes* miſerably err by *tranſgreſſing* them, and, like vigorous Travellers, who loſe their way, only wander

Part II. wander the wider on account of their own ſtrength.

AND yet 'tis ſomewhat ſingular in *Literary Compoſitions*, and perhaps *more ſo in Poetry* than elſewhere, that many things have been done *in the beſt and pureſt taſte, long before* RULES *were eſtabliſhed*, and *ſyſtematized in form*. This we are certain was true with reſpect to HOMER, SOPHOCLES, EURIPIDES, and other GREEKS. In *modern* times it appears as true of our admired SHAKSPEARE; for who can believe that *Shakſpeare* ſtudied Rules, or was ever verſed in *Critical Syſtems?*

A *ſpecious* Objection then occurs. "*If* "*theſe great Writers were ſo excellent* before "*Rules* were eſtabliſhed, or at leaſt were "known to them, *what had they to di-* "*rect their Genius, when* RULES *(to them* "*at leaſt)* DID NOT EXIST?"

To

To this Queſtion 'tis hoped the Anſwer will not be deemed too hardy, ſhould we aſſert, that THERE NEVER WAS A TIME, WHEN RULES DID NOT EXIST; that they *always* made *a Part* of that IMMUTABLE TRUTH, the natural object of every *penetrating Genius*; and that, if at that *early Greek Period*, Syſtems of *Rules* were not eſtabliſhed, THOSE GREAT and SUBLIME AUTHORS WERE A RULE TO THEMSELVES. They may be ſaid indeed to have excelled, not by *Art*, but by NATURE; yet by a *Nature*, which gave birth to the perfection of ART. C. XII.

The Caſe is nearly the ſame with reſpect to our SHAKSPEARE. There is hardly any thing we applaud, among his *innumerable beauties, which will not be found ſtrictly conformable to the* RULES *of ſound and antient Criticiſm.*

THAT this is true with reſpect to his CHARACTERS and his SENTIMENT, is

Part II. evident hence, that, in explaining *theſe Rules*, we have ſo often recurred to him for Illuſtrations *.

BESIDES Quotations *already alleged*, we ſubjoin the following as to CHARACTER.

WHEN FALSTAFF and *his ſuite* are ſo *ignominiouſly routed*, and the ſcuffle is by *Falſtaff* ſo *humorouſly exaggerated*; what can be more natural than *ſuch a Narrative* to *ſuch a Character*, diſtinguiſhed for his Humour, and withal for his want of Veracity and Courage †?

THE Sagacity of *common Poets* might not perhaps have ſuggeſted ſo good a Narrative, but it certainly would have ſuggeſted ſomething of the kind, and 'tis in this we view the *Eſſence* of *Dramatic Character, which is, when we conjecture what*

* See before, p. 55. 99. 108. 151. 161. 167. 185. 196. 197. 224.

† See Hen. IV. Part 2d.

any

any one WILL *do or ſay, from what he* HAS *done or ſaid* ALREADY *. C. XII.

IF we paſs from CHARACTERS (that is to ſay MANNERS) *to* SENTIMENT, we have already given Inſtances †, and yet we ſhall ſtill give another.

WHEN *Roſincroſſe* and *Guildernſtern* wait upon *Hamlet*, he offers them a Recorder or Pipe, and deſires them *to play*—they reply, *they cannot*—He repeats his Requeſt—they anſwer, *they have never learnt*—He aſſures them nothing was ſo eaſy—they *ſtill* decline.—'Tis *then* he tells them with diſdain, *There is much Muſic in this little Organ, and yet you cannot make it ſpeak—Do you think I am eaſier to be plaid on, than a Pipe?* Hamlet, Act III.

THIS I call an elegant Sample of SENTIMENT, taken under its *comprehenſive*

* See before, p. 165, &c. † See before, p. 173, &c.

Part II. Senſe *. But we ſtop not here—We conſider it as a complete inſtance of SOCRATIC REASONING, tho' 'tis probable *the Author* knew nothing, how SOCRATES uſed *to argue.*

To explain—XENOPHON makes SOCRATES reaſon as follows with an ambitious youth, by name *Euthydemus.*

" *'Tis ſtrange (ſays he) that thoſe who*
" *deſire to play upon the Harp, or upon the*
" *Flute, or to ride the managed Horſe,*
" *ſhould not think themſelves worth notice,*
" *without having practiſed under the beſt*
" *Maſters—while there are thoſe, who aſpire*
" *to the governing of a* STATE, *and can*
" *think themſelves completely qualified, tho'*
" *it be without preparation or labour.*"
Xenoph. Mem. IV. c. 2. ſ. 6.

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* See before, p. 173. 177.

ARIS-

ARISTOTLE's Illuſtration is ſimilar in his reaſoning againſt *Men*, CHOSEN BY LOT *for Magiſtrates*. *'Tis* (ſays he) *as if Wreſtlers were to be appointed* BY LOT, *and not thoſe* THAT ARE ABLE *to wreſtle: or, as if from among Sailors we were to chuſe a Pilot* BY LOT, *and that the Man* ſo ELECTED *were to navigate, and not the Man* WHO KNEW *the buſineſs*. Rhetor. L. II. c. 20. p. 94. *Edit. Sylb.* C. XII.

Nothing can be more ingenious than this *Mode of Reaſoning*. The Premiſſes are *obvious* and *undeniable*; the Concluſion *cogent* and yet *unexpected*. It is a ſpecies of that Argumentation, called in Dialectic Ἐπαγωγὴ, or INDUCTION.

ARISTOTLE in his *Rhetoric* (as above quoted) calls ſuch Reaſonings τὰ Σωκρατικὰ, THE SOCRATICS; in the beginning of his *Poetics*, he calls them the Σωκρατικοὶ λόγοι, THE SOCRATIC DISCOURSES; and

Part II. HORACE, in his Art of *Poetry*, calls them the SOCRATICÆ CHARTÆ*.

IF TRUTH *be always the ſame*, no wonder *Geniuſes ſhould co-incide*, and that too in *Philoſophy* as well as in *Criticiſm*.

WE venture to add, returning *to* RULES, that if there be any things in *Shakſpeare* OBJECTIONABLE (and who is hardy enough to deny it?) THE VERY OBJECTIONS, as well as THE BEAUTIES, *are to be tried* BY THE SAME RULES, as the ſame Plummet alike ſhews, both what is *out of* the Perpendicular, and *in* it; the ſame Ruler alike proves, both what is *crooked*, and what is *ſtrait*.

WE cannot admit, that *Geniuſes*, tho' *prior to Syſtems*, were *prior alſo to Rules*,

* See a moſt admirable inſtance of this INDUCTION, quoted by CICERO from THE SOCRATIC ÆCHINES. *Cic. de Invent.* Lib. I. f. 51.

becauſe

becauſe RULES from the beginning *exiſted* C. XII.
in their own Minds, and were a part of that *immutable Truth*, which is eternal and every where*. *Ariſtotle* we know did not form *Homer*, *Sophocles*, and *Euripides*; 'twas *Homer*, *Sophocles*, and *Euripides*, that formed *Ariſtotle*.

AND this ſurely ſhould teach us to pay attention to RULES, in as much as THEY and GENIUS are ſo *reciprocally* connected,

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* The Author thinks it ſuperfluous, *to panegyrize* TRUTH; yet in favour of SOUND AND RATIONAL RULES (which muſt be *founded in Truth*, or they are good for nothing) he ventures to quote the *Stagirite* himſelf. Ἀληθῆ ἀληθεῖ οὐκ ἐνδέχεται ἐναντίαν εἶναι ὅτε δόξαν, ὅτ' ἀντίφασιν — *It is not poſſible for* A TRUE OPINION, *or* A TRUE CONTRADICTORY PROPOSITION *to be* CONTRARY TO ANOTHER TRUE ONE. *Ariſtot. De Interpret.* c. 19. p. 78. *Edit. Sylb.*

This may be thus illuſtrated. *If it be* TRUE, *that* THE TIME *and* PLACE *of every Drama ſhould be circumſcribed*, THE CONTRARY CANNOT BE TRUE, *that its* TIME *and* PLACE *need not to be circumſcribed.* See p. 125.

Part II. that 'tis GENIUS, which diſcovers *Rules*; and then RULES, which govern *Genius*.

'TIS by this *amicable concurrence*, and by *this alone*, that every Work of Art juſtly merits Admiration, and is rendered as highly perfect, as by human Power it can be made*.

BUT we have now (if ſuch language may be allowed) travelled over a vaſt and mighty Plain; or (as *Virgil* better expreſſes it)—

—*immenſum ſpatio confecimus æquor.*

'TIS not however improbable that ſome intrepid ſpirit may demand again†, *What*

* This is fairly *ſtated*, and *decided* by *Horace*.

NATURA *fieret laudabile carmen, an* ARTE,
Quæſitum eſt. Ego nec ſtudium ſine divite venâ,
Nec rude quid proſit video ingenium; alterius ſic
Altera poſcit opem res, et CONJURAT AMICE.
Art. Poet. v. 408, &c.

† See p. 107.

avail

avail theſe ſubtleties? — *Without ſo much trouble, I can be full enough pleaſed.* — I KNOW WHAT I LIKE.—We anſwer, *And ſo does the Carrion-crow, that feeds upon a Carcaſe.* The difficulty lies not in knowing WHAT *we like*; but in knowing HOW *to like*, and WHAT IS WORTH LIKING. Till theſe Ends are obtained, we may admire *Durfey* before *Milton*; a ſmoaking Boor of *Hemſkirk*, before an Apoſtle of *Raphael*. C. XII.

Now as to the knowing, HOW TO LIKE, and then WHAT IS WORTH LIKING, the firſt of theſe, being the Object of *Critical* Diſquiſition, has been attempted to be ſhewn thro' the courſe of *theſe Inquiries*.

As to the ſecond, WHAT IS WORTH OUR LIKING, this is beſt known by ſtudying *the beſt* Authors, beginning from the GREEKS; then paſſing to the LATINS; nor on any account excluding thoſe

Part II. thoſe, who have excelled among the MODERNS.

AND here, if, while we peruſe ſome Author of high rank, we perceive we don't inſtantly reliſh him, let us not be diſheartened—let us even FEIGN *a Reliſh, till we find a Reliſh come.* A *morſel* perhaps pleaſes us — Let us cheriſh it — *Another Morſel,* ſtrikes us — let us cheriſh this alſo. — Let us thus proceed, and ſteadily perſevere, till we find we can reliſh, *not Morſels,* but *Wholes*; and feel that, what began *in* FICTION, terminates *in* REALITY. The Film being in this manner removed, we ſhall diſcover *Beauties,* which we never imagined; and contemn for *Puerilities,* what we once *fooliſhly* admired.

ONE thing however in this proceſs is indiſpenſibly required: we are *on no account* to

to expect that FINE THINGS SHOULD DESCEND TO US; OUR TASTE, if poſſible, MUST BE MADE ASCEND TO THEM. C. XII.

THIS is the Labour, this the Work; there is *Pleaſure* in the Succeſs, and *Praiſe* even in the Attempt.

THIS Speculation applies not to Literature only: it applies to Muſic, to Painting, and, as they are all *congenial*, to all the *liberal* Arts. We ſhould in each of them endeavour to inveſtigate WHAT IS BEST, and there (if I may ſo expreſs myſelf) *there* to fix our abode.

BY only ſeeking and peruſing what is *truly* excellent, and by contemplating always *this* and *this alone*, the Mind inſenſibly becomes *accuſtomed* to it, and finds that *in this alone* it can acquieſce with content. It happens indeed *here*, as in a ſubject far more important, I mean in

Part II. in a *moral* and a *virtuous* Conduct. IF WE CHUSE THE BEST LIFE, USE WILL MAKE IT PLEASANT *.

AND thus having gone thro' the Sketch we promiſed, (for our conciſe manner cannot be called any thing more) we here finiſh THE SECOND PART of theſe Inquiries, and, according to our original Plan, proceed to THE THIRD PART, THE TASTE AND LITERATURE OF THE MIDDLE AGE.

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* Ἑλοῦ βίον ἄριστον, ἡδὺν δὲ αὐτὸν ἡ συνήθεια ποιήσει. *Plutarch. Moral.* p. 602. *Edit. Wolfii.*

END OF THE SECOND PART.